

OCTOBER, 1940

35 CENTS

Arts & Decoration

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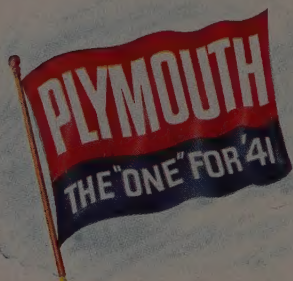
The SPUR



Small Houses with a Maximum of Comfort
New Cars for 1941 • English Cockers • Horses in Action
Decorative Ideas for Your Home

Plymouth presents its 1941 Sportsmen

Here they are—a glorious new Convertible Coupe and a handsome new Station Wagon...with Powermatic Shifting...19 Big Advancements. They're such big, luxurious cars—you'll have to be reminded they're low-priced!



THIS YEAR, STEP OUT IN STYLE—in one of these new Plymouth "Sportsmen"! Every inch of them sings *class*...yet they're *low-priced* cars!

The new Convertible Coupe has Plymouth's famous power-operated top...red leather upholstery...and white sidewall tires are standard. You'll find increased horsepower, increased torque, a new transmission and new

axle ratio, giving you thrilling new mastery of hills, distance and time.

The big new Station Wagon has a handsome, roomy ash body with beautiful mahogany or maple finished panels (mahogany illustrated). The windows are larger, and the auxiliary seats are quickly and easily removable and interchangeable! PLYMOUTH DIVISION OF CHRYSLER CORPORATION



DRIVE THE POWERMATIC WAY—*easy*—with actual elimination of certain usual shifting motions.



YOU JUST FLIP A SWITCH and presto! Plymouth's famous power-operated top goes up or down by itself!

THE 1941 PLYMOUTH IS AMERICA'S LOW-PRICED LUXURY CAR



It's the little things that make life friendly

A playful pup, eager to be petted, scampers to the door. His master's hearty hand-clasp welcomes you inside and a deep chair invites you to relax beside the fireplace. No mistaking them. These are symbols of friendliness — of which there are many. Words of praise or kindly counsel . . . an ear for the other fellow's problems and a heart for those less fortunate than we . . . a smile for the world at large . . . cookies for the neighbors' kids . . . a thoughtful 'phone call . . . flowers for a hostess . . . hospitality however simple. These little gestures speak every man's and woman's language and they say, "It's so easy to be friendly."

* * *

And there's always Budweiser — the Friendly Host to a host of friends.

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Coast to Coast*



The Gotham



The Drake

The Blackstone



The Town house



Bellevue Biltmore

A. S. KIRKEBY,
Managing Director

**KIRKEBY
HOTELS**

Calendar of Sports

AUTOMOBILE RACING

- Oct. 5 Fairgrounds; Mineola, New York.
- 5 Fairgrounds; Winston-Salem, North Carolina.
- 6 Williams Grove, Pennsylvania.
- 12 Fairgrounds; Raleigh, North Carolina.
- 12 Fairgrounds; Spartanburg, South Carolina.
- 19 Fairgrounds; Charlotte, North Carolina.
- 26 Fairgrounds; Columbia, South Carolina.
- 26 Fairgrounds; Wilson, North Carolina.
- 27 Fairgrounds; Wilson, North Carolina.

AUTOMOBILE SHOWS

- Oct. 12-20 Grand Central Palace.
- 19-26 Fifth Regiment Armory, Baltimore.

DOG SHOWS

- Oct. 5 Ladies' Dog Club; Waltham, Massachusetts.
- 5, 6 Fresno Kennel Club (License); Fresno, California.
- 6 Boston Terrier Club of Cleveland; Cleveland.
- 6 Bulldog Club of New England, Inc. (License); Boston.
- 6 Bulldog Club of Southern California (License); Beverly Hills.
- 6 Dayton Kennel Club, Inc., Dayton, Ohio.
- 6 Worcester County Kennel Club, Inc.; Worcester, Massachusetts.
- 9, 10 Wichita County Kennel Club (License); Wichita Falls, Texas.
- 10 Danbury Agricultural Society; Danbury, Connecticut.
- 11, 12 Maui Kennel Club; Maui, Hawaii.
- 12 Charleston Kennel Club; Charleston, South Carolina.
- 12 Kennel Club of Wilmington; Wilmington, Delaware.
- 12 Western Beagle Club; Bass Lake, Indiana.
- 12, 13 Texas Kennel Club; Dallas.
- 13 Boston Terrier Club of Connecticut, Inc. (License); Waterbury.
- 13 Boston Terrier Club of Detroit (License); Detroit.
- 13 Rock River Valley Kennel Club (License); Rockford, Illinois.
- 13 Ventura County Dog Fanciers Association; Ventura, California.
- 14 Piedmont Kennel Club; Charlotte, North Carolina.
- 16 Carolina Kennel Club; Greensboro, North Carolina.
- 16, 17 Fort Worth Kennel Club; Fort Worth, Texas.
- 17 Durham Kennel Club (License); Durham, North Carolina.
- 19 Roanoke Kennel Club, Roanoke, Virginia.
- 19, 20 San Antonio Kennel Club; San Antonio, Texas.
- 20 Brooklyn Boston Terrier Club (License); Elmhurst, Long Island.
- 20 California Capital Kennel Club (License); Sacramento.
- 23, 24 Houston Kennel Club; Houston, Texas.
- 26 Queensboro Kennel Club; Elmhurst, Long Island.
- 26, 27 Gulf Coast Kennel Club (License); Beaumont, Texas.
- 27 Boston Terrier Club of Buffalo (License); Buffalo.
- 29, 30 Treasure Island Kennel Club; Galveston, Texas.
- Nov. 2 Grand Valley Kennel Club (License); Grand Rapids, Michigan.
- 3 Boston Terrier Club of America; Boston.
- 3 Circle City Boston Terrier Club (License); Indianapolis.
- 3 Ingham County Kennel Club (License); East Lansing, Michigan.
- 9 Central New York Kennel Club; Utica, New York.
- 9, 10 Des Moines Kennel Club; Des Moines, Iowa.
- 10 Finger Lakes Kennel Club (License); Newark.
- 10 Newark Boston Terrier Club (License); Newark.
- 10 Progressive Dog Club (License); New York.
- 11 Cocker Spaniel Club of Greater St. Louis (License); St. Louis.

- 15, 16 Cocker Spaniel Breeders Club of New England, Inc.; Boston.
- 16 Harrisburg Kennel Club, Inc.; Harrisburg, Pennsylvania.
- 16, 17 Minneapolis Kennel Club, Inc.; Minneapolis.
- 22, 23 Waterloo Kennel Club (License); Waterloo, Iowa.
- 23 Kennel Club of Philadelphia; Philadelphia.
- 24 Camden County Kennel Club; Camden, New Jersey.
- 24 LaPorte County Kennel Club (License); LaPorte, Indiana.
- 30-Dec. 1 American Sealyham Terrier Club; Chicago.
- 30-Dec. 1 Central States Airedale Terrier Club (License); Chicago.
- 30-Dec. 1 Central States Dachshund Club (License); Chicago.
- 30-Dec. 1 Chicago Bulldog Club, Inc.; Chicago.
- 30-Dec. 1 Chicago Collie Club, Chicago.
- 30-Dec. 1 Chihuahua Club of America; Chicago.
- 30-Dec. 1 Cocker Spaniel Club of the Middle West (License); Chicago.
- 30-Dec. 1 Doberman Pinscher Club of America; Chicago.
- 30-Dec. 1 English Springer Spaniel Club of the Central States; Chicago.
- 30-Dec. 1 Fox Terrier Club of Chicago (License); Chicago.
- 30-Dec. 1 Irish Terrier Club of Chicago (License); Chicago.
- 30-Dec. 1 Mid-States Chow Chow Club (License); Chicago.
- 30-Dec. 1 Mid-West Boxer Club (License); Chicago.
- 30-Dec. 1 Mid-West Great Dane Club (License); Chicago.
- 30-Dec. 1 Mid-West Schipperke Club (License); Chicago.
- 30-Dec. 1 Mid-West Standard Schnauzer Club (License); Chicago.
- 30-Dec. 1 Scottish Terrier Club of Chicago (License); Chicago.
- 30-Dec. 1 Western Boston Terrier Club, Inc. (License); Chicago.
- 30-Dec. 1 Western English Setter Club, Inc. (License); Chicago.
- 30-Dec. 1 Western Irish Setter Club, Inc. (License); Chicago.
- 30-Dec. 1 Western Pomeranian Club (License); Chicago.
- Dec. 1 Newark Kennel Club; Newark.
- 7, 8 Blue Water Kennel Club (License); Port Huron, Michigan.
- 8 Detroit Cocker Spaniel Club (License); Detroit.

FIELD TRIALS (Beagles)

- Oct. 1-2 Wisconsin Beagle Club; Kewaskum.
- 1-4 Long Island Beagle Club, Commack.
- 1-4 Buckeye Beagle Club; Dundee, Ohio.
- 1-5 Eastern Beagle Club; Newark, Delaware.
- 1-5 Northern Hare Beagle Club; North Creek, New York.
- 1-5 Canadian National Beagle Club; Forest, Ontario, Canada.
- 3-6 Missouri Valley Beagle Club (License); nr. Kansas City.
- 5-6 Hoosier Beagle Club (License); Anderson, Indiana.
- 6-10 Orange County Beagle Club (License); Bruynswick, New York.
- 6-10 Wolverine Beagle Club (License); Hastings, Michigan.
- 6-11 Muskingum Valley Beagle Club (License); Zanesville, Ohio.
- 7-12 Chimney Rocks Beagle Club (License); Hollidaysburg, Pennsylvania.
- 10-13 Western Beagle Club; Bass Lake, Indiana.
- 12-16 New England Beagle Club; Princeton, Massachusetts.
- 13-18 Highland Beagle Club (License); Greenfield, Ohio.
- 14-19 Sportsmens Beagle Club; West Chester, Pennsylvania.
- 17-20 Sangamon Beagle Club (License); Mt. Vernon, Illinois.
- 20-25 New Jersey Beagle Club, Inc.; Clinton.
- 20-26 Central Beagle Club; Saxonburg, Pennsylvania.
- 24-27 Eastern Massachusetts Beagle Club, Inc. (License); Princeton.
- 27-Nov. 2 Stark Beagle Club (License); Waynesburg, Ohio.
- 27-Nov. 5 Gladstone Beagle Club; Gladstone, New Jersey.

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STAR STEEL SILVER
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- 31-Nov. 3 St. Louis Beagle Club, Inc.; Bourbon, Missouri.
- 31-Nov. 3 Western Massachusetts Beagle Club (License); Ludlow.
- Nov. 3-7 Ohio Valley Beagle Club; Union, Kentucky.
- 7-10 Bay State Beagle Club, Inc. (License); Berkley, Massachusetts.
- 7-17 National Beagle Club; Aldie, Virginia.
- 10-14 Bluegrass Beagle Club (License); Barkstown, Kentucky.
- 17-21 Huntington Beagle Club (License); Mt. Sterling, Kentucky.
- 2 Pickering Hunt; Phoenixville, Pennsylvania.
- 5 & 9 United Hunts Racing Association; Belmont Park, New York.
- 9 Middleburg Hunt Race Ass'n; Middleburg, Virginia.
- 16 Montpelier Hunt; Montpelier, Virginia.

MOTOR BOAT SHOWS

Jan. 10-18 Grand Central Palace.

RACING

- Oct. 1-5 Belmont Park.
- 2-19 Long Branch Jockey Club; Toronto, Canada.
- 2-30 Laurel, Maryland.
- 7-Nov. 2 Rockingham Park, Salem, New Hampshire.
- 12-Dec. 2 Bay Meadows; San Mateo, California.
- 21-Nov. 2 Empire City, Yonkers.
- Nov. 1-15 Pimlico, Maryland.
- 16-30 Bowie, Maryland.
- Dec. 28-Mch. 8 Santa Anita, California.

RODEOS

Oct. 9-27 Madison Square Garden.

SKEET

Oct. 5, 6. North American Championship; Remington Gun Club, Lordship, Conn.

TENNIS

- Oct. 1 Invitation Championships; Annandale Tennis Club, Pasadena, California.
- 7 Fall invitation; Golf & Tennis Club, Hot Springs, Virginia.
- 10 Championships; Perris Hill Tennis Club; San Bernardino, California.
- Nov. 2 Invitation Championships; Ambassador Tennis Club, Los Angeles, California.
- 8 Southwestern Championships; Tennis Club, El Paso.
- Dec. 21 Southern California Midwinter Championships; Lakewood Tennis Club, Long Beach.
- 28 Sun Bowl Tour; Tennis Club, El Paso.

AVICULTURE

Dec. 7-8 Bird Fancier's Association; Hotel Lexington.

FLOWER SHOWS

- Nov. 8-10 New York.
- Mar. 17-22 New York.
- 17-22 Boston.
- 22-30 St. Louis.
- 23-30 Seattle.
- 24-29 Philadelphia.
- 28-Apr. 5 Chicago.
- Apr. 5-12 Detroit.
- 29-May 4 Oakland, California.

ART

- Oct. 1-5 Group Exhibition; Morton Galleries, New York.
- 1-19 Italian Drawings for Jewelry; Cooper Union.
- 1-26 American Prints; Grand Central Art Galleries.
- 1-26 American portraits; Hotel Gotham, New York.
- 1-26 Sculpture Exhibition; Grand Central Art Galleries.
- 1-31 Woodcut Exhibition; Metropolitan Museum of Art.
- 1-31 Mediaeval Arms and Armor; The Cloisters.
- 1-31 Contemporary Americans; Macbeth Gallery.
- 7-19 Paintings by Eve Van Ek; Argent Galleries.
- 8-26 Paintings by Loren MacIver; Pierre Matisse Gallery.
- 14-Dec. 7 Fashion's Family Tree; Museum of Costume Art.
- 1-Nov. 7 Annual Founder's Show; Grand Central Art Galleries.
- 7-19 Paintings by Amory Hooper; Morton Galleries, New York.
- 12-31 Carriage Designs; Metropolitan Museum of Art.
- 13-Nov. 4 Pottery and ceramic sculpture exhibition; Syracuse Museum of Fine Arts.
- 15-26 English and French prints; Grand Central Art Galleries.
- 20-26 Antiques Exhibition; Hotel Commodore, New York.
- 21-Nov. 2 Paintings by Helen Tompkins; Morton Galleries, New York.
- 29-Nov. 9 Joint exhibition by H. Dudley Murphy and Nelly Littlehale Murphy; Hotel Gotham, New York.

FIELD TRIALS (Spaniels)

- Oct. 11-13 Albany Spaniel Field Trial Club, Inc. (License); nr. Albany.
- 12-13 English Springer Spaniel Club of Northern California (License); Fort Barry.
- 12-13 English Springer Spaniel Field Trial Club of Illinois (License); Waukegan.
- 18-19 Bath County Field Trial Ass'n. (License); Hot Springs, Virginia.
- 19-20 English Springer Spaniel Club of the Central States; Northbrook, Illinois.
- 25-28 English Springer Spaniel Field Trial Ass'n. Inc.; Fishers Island, New York.
- Nov. 1-2 Connecticut Spaniel Field Trial Ass'n. (License); Saybrook.
- 9-10 Cocker Spaniel Field Trial Club of America (License); Verbank, New York.
- 9-10 Northern California Field Trial Club (License); San Francisco.
- 22-23 Ravenna English Springer Spaniel Club (License); Ravenna, Ohio.

SANCTIONED FIELD TRIALS

- Oct. 5-6 Garden State Beagle Club; Camden, New Jersey.
- 11-14 Food City Beagle Club; Camp Custer, Michigan.
- 12-13 South Jersey Beagle Club (License); Kresson.
- 13-18 Sharpville Beagle Club; Stoneboro, Pennsylvania.
- 14-15 Keystone Beagle Club; Uniontown, Pennsylvania.
- 20-23 Southern West Virginia Beagle Club; Spencer.
- Nov. 8-10 Southern Indiana Beagle Club; Oatsville.
- 8-11 Blue Ridge Beagle Club; Old Stanton, Pennsylvania.
- Dec. 1-4 Cherokee Beagle Club; Cleveland, Tennessee.
- 7-8 Oklahoma Beagle Club; Oklahoma City.

FOOTBALL

- Oct. 12 Dartmouth-Yale; New Haven.
- 19 Dartmouth-Harvard; Cambridge.
- Nov. 2 Harvard-Princeton; Cambridge.
- 2 Army-Notre Dame; New York.
- 9 Notre Dame-Navy; Baltimore.
- 16 Princeton-Yale; Princeton.
- 23 Yale-Harvard; New Haven.
- 30 Army-Navy; Philadelphia.

HORSE SHOWS

- Oct. 1-5 St. Louis, Mo.
- 2-6 Piping Rock; Locust Valley, Long Island.
- 4-5 Farmington Hunt Club; Charlottesville, Virginia.
- 4-5 Orange; South Orange, New Jersey.
- 5-6 Rock Spring; West Orange, New Jersey.
- 10-12 Albany Cavalry; Albany, New York.
- 10-12 San Diego.
- 12 Marshallton; West Chester, Pennsylvania.
- 12-13 Sleepy Hollow Country Club; Scarborough-on-Hudson, New York.
- 17-19 City of Philadelphia; Philadelphia.
- Nov. 6-13 National; Madison Square Garden, New York.
- 22-23 Peekskill, New York.
- Dec. 7 Boulder Brook Club; Scarsdale, New York.
- 14 Brooklyn.

HUNT RACES

- Oct. 5 Huntington Valley Hunt Club; Jenkintown, Pennsylvania.
- 9 & 12 Rolling Rock Hunt Racing Association; Ligonier, Pennsylvania.
- 16 & 19 Rose Tree Fox Hunting Club, Media, Pennsylvania.
- 19 Monmouth County Hunt Racing Ass'n; Red Bank, New Jersey.
- 23 & 26 Essex Fox Hounds; Far Hills, New Jersey.
- Nov. 2 West Hills Racing Association; Huntington, New York.

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Arts & Decoration Combined with The SPUR

Volume LII

October 1940

Number 5

Henry S. Adams, Editor
 Willard Fairchild, Art Editor

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ENGAGEMENTS

ALEXANDER-SMITH. Miss Ruth Alexander, daughter of Colonel Roger Gordon Alexander, U.S.A., and Mrs. Alexander of West Point, New York, to Cadet Bradish Johnson Smith 2nd, son of Lieutenant Colonel George L. Smith, U.S.A., of Swampscott, Massachusetts.

ALLEN-SHORT. Miss Julia Allen, daughter of Dr. and Mrs. Henry Butler Allen of Chestnut Hill, Pennsylvania, to Mr. Marion Lewis Lovell Short, son of the late Mr. and Mrs. William Ambrose Dudley Short of Lexington.

ARMITAGE-EAGLE. Miss Jean Armitage, daughter of Mr. and Mrs. John Foster Armitage of New York, to Mr. Henry Eagle, Jr., son of Mr. and Mrs. Henry Eagle of Sands Point, Long Island.

BROWNLEE-BOLTON. Miss Adelaide Brownlee, daughter of Mrs. Harris Fenton Brownlee of New York, to Mr. Oliver Payne Bolton, son of Mrs. Chester C. Bolton of Cleveland.

BURRAGE-CHACE. Miss Anne Burrage, daughter of Mr. and Mrs. Albert Cameron Burrage of Boston, Massachusetts, to Mr. William Bowers Chace, son of Mrs. David F. Boyd of Long Beach, California.

DOYLE-MACCOLL. Miss Cynthia Doyle, daughter of Mr. and Mrs. Henry Watkins Doyle of Bronxville, New York, to Mr. James Robertson MacColl 3rd, son of Mr. and Mrs. James Robertson MacColl Jr., of Bronxville.

FAUST-EASTON. Miss Jane Faust, daughter of Mr. and Mrs. Frederick Faust of Brentwood, Los Angeles, to Mr. Robert Olney Easton, son of Mr. and Mrs. Robert E. Easton of Santa Barbara.

FERRIS-CLARK. Mrs. Margery Jarvis Ferris, daughter of Mr. and Mrs. Rodney S. Jarvis, of New York, to Mr. George E. Clark, son of Mr. Roy Wallace Clark of St. Paul.

FOSDICK-SLOAN. Miss Audrey Clark Fosdick, daughter of Mr. and Mrs. Clark Fosdick of Hewlett, Long Island, to Mr. Thomas Donaldson Sloan Jr., son of Colonel Thomas D. Sloan and Mrs. Sloan of Lawrence, Long Island.

GARDINER-PHILLIPS. Miss Evelyn Foster Gardner, daughter of Mrs. T. Mitchell Hastings of Boston, and Lieutenant Commander Merrick Gardner of New York, to Mr. Drayton Phillips, son of Mr. and Mrs. William Phillips of Boston.

HILL-ROCKWELL. Miss Mary Hill, daughter of Mr. and Mrs. Cyrus Giles Hill of Chicago, to Mr. Matthew Laffin Rockwell, son of Mrs. Harry Weisbach of Highland Park, Illinois, and Mr. Lawrence Dowse Rockwell.

GRAVES-HAVILAND. Miss Mary-Dickson Graves, daughter of Mrs. Henry Graves, 3rd, to Mr. Richard Sands Haviland, son of Mr. and Mrs. Le Grande Haviland of Highland, New York.

LIGHTBOURN-ADAMS. Miss Edith Evelina Lightbourn, daughter of the late Mr. and Mrs. Hammond Lightbourn of Foothills, Warwick, Bermuda, to Mr. Thatcher Magoun Adams, son of Mr. and Mrs. Henry Coolidge Adams of Springfield, East Paget, Bermuda.

MACKENZIE-MARSTON. Miss Rosamond Mackenzie, daughter of Mr. and Mrs. Daniel D. F. Mackenzie of Greenwich, Connecticut, to Mr. Robert C. Marston, son of Mr. and Mrs. Edgar J. Marston of Colorado Springs.

REDMOND-GRIFFITHS. Miss Sylvie L. Redmond, daughter of Mr. and Mrs. Roland L. Redmond of New York, to Mr. William Griffiths, Jr., son of Mr. and Mrs. William Griffiths of Cleveland.

The SPUR of the Moment



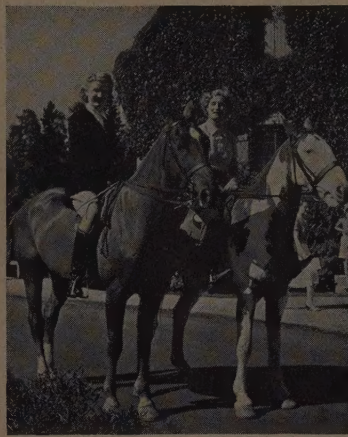
Honeymooning. Mr. and Mrs. Peter Lauck 3rd, of Wynnewood, Pennsylvania, in Bermuda. Mrs. Lauck is the former Miss Annette Campbell of Montclair.

SMITH-HANNUM. Miss Nancy Penn Smith, daughter of Mr. and Mrs. W. Plunket Stewart of Unionville, Pennsylvania, to Mr. John B. Hannum, 3rd, son of Mr. and Mrs. John B. Hannum, Jr., of Media, Pennsylvania.

SMITH-WILLIAMS. Miss Charlotte Haxall Noland Smith, daughter of Mr. and Mrs. Edmund Law Rogers Smith of Baltimore, Maryland, to Mr. Ross Ransom Williams, son of Mrs. Marjorie Ransom Williams and Mr. Elbert Reading Williams.

THAYER-BULLITT. Miss Shelby Thayer, daughter of Mr. and Mrs. Russell Thayer of Haverford, Pennsylvania, to Mr. Orville H. Bullitt, Jr., son of Mr. and Mrs. Orville H. Bullitt of Whitmarsh, Pennsylvania.

TOMPKINS-HOYT. Miss Janet Tompkins, daughter of Mr. and Mrs. Howard Campbell Tompkins of Babylon, Long Island, to



Off for a canter. Miss Melba Lee, daughter of Mrs. T. Wallace Orr, of New York, and Miss Nancy Clyde Jeavons, of London, at Manoir Richelieu, Murray Bay, Canada.

Mr. Sherman Hoyt, son of Mrs. Jeanette Meyers Hoyt of Cooperstown, New York, and Mr. Colgate Hoyt of New York.

WATERHOUSE-VANDERPOEL. Miss Joan Waterhouse, daughter of Mrs. Bramhall Waterhouse of Lowell, Massachusetts, and Mr. Richard E. Waterhouse of West Warwick, Rhode Island, to Mr. John Arent Vanderpoel, son of Mr. and Mrs. Floyd L. Vanderpoel of Litchfield, Connecticut.

WEDDINGS

October 5. Miss Elizabeth Murrell Millet, daughter of Dr. and Mrs. John A. P. Millet of New York, to Mr. Robert Mason Derby Jr.; St. Paul's Episcopal Church, Stockbridge, Massachusetts.

October 5. Miss Anne Willard, daughter of Mr. and Mrs. Charles Turner Willard, of Elizabeth, New Jersey, to Mr. Robert Budd Gibby; Elizabeth.

MANY HAPPY RETURNS OF THE DAY

October 1—Ralph J. Totten

October 2—Carl Hayden

October 3—George S. Messersmith

October 6—Laurence A. Steinhardt

October 8—Elisha Walker

October 10—Helen Hayes

October 11—Harlan F. Stone

October 15—Mrs. Woodrow Wilson

October 16—Eugene O'Neill

October 19—Fannie Hurst

October 20—Sherman Minton

October 22—George W. Hill

Cecilia Loftus

Edward R. Stettinius

October 23—Sir Frederick Williams-

Taylor

October 26—George Gordon Battle

William K. Vanderbilt

October 27—Owen D. Young

October 29—Alva Blanchard Adams

October 30—Dr. John Barnwell Elliott

October 31—Herbert L. Satterlee

October 5. Miss Bettie Gilman, daughter of Mr. William Reginald Gilman and Waterbury, Connecticut, to Mrs. Charles Clinton Goodrich 2nd; All Souls' Episcopal Church, Waterbury.

October 12. Miss Lucy Hill Bowers, daughter of Mr. and Mrs. Lloyd Guyton Bowers of Columbus, Georgia, to Mr. LeGrand Elebash, Jr.; Columbus.

October 21. Miss Elizabeth May Evans, daughter of Mrs. Thomas Raymond Evans of Pittsburgh, to Mr. Joseph Holliday Bascom; East Liberty Presbyterian Church, Pittsburgh.

DEBUTS

November 28. Miss Mary Lee Abbot, daughter of Mr. David Hoagly Munroe of New York; at 327 East 87th Street.

November 28. Miss Mary Churchill Mathews, daughter of Mr. Harold C. Mathews of New York; at 1088 Park Avenue.

November 28. Miss Mary Patricia Richer, daughter of Mr. Charles Manton Richer of New York; St. Regis Hotel.

November 29. Miss Louise Frith Stickney, daughter of Mr. and Mrs. Henry Austin Stickney of New York; at 215 East 72nd Street.

November 29. Miss Leslie Caesar, daughter of Mr. and Mrs. Harry I. Caesar of New York; the Colony Club.

November 29. Miss Joan Martin, daughter of Mrs. Deacon Martin, and Miss Nancy Baynes, daughter of Captain and Mrs. George McLeod Baynes of New York; St. Regis Hotel.

November 30. Miss Nancy Miller, daughter of Mr. and Mrs. Danforth Miller of New York; the Colony Club.

BIRTHS

BACON. Mr. and Mrs. Edwin Lex (Barbara Wylie), a daughter, Susan Chandler Bacon; New York, September fourth.

BARRY. Mr. and Mrs. Horace W. R. (Augusta Robbins), a son, Peter Stuyvesant Barry; Stamford, Connecticut, September eighth.

BARTHOLET. Mr. and Mrs. Paul (Elizabeth Ives), a daughter, Elizabeth Bartholet; New York, September ninth.

CLARK. Mr. and Mrs. F. Douglas (Louise F. Henry), a daughter, Katherine Robert Clark; Saranac, New York, August twenty-fourth.

COCHRANE. Mr. and Mrs. William H. (Elizabeth Jeanette Ballantine), a daughter, Elizabeth Jeanette Cochrane; Philadelphia, August thirtieth.

CONNORS. Mr. and Mrs. Philip (Constance Sala Regan), a son, Philip Regan Connors; New York, August sixteenth.

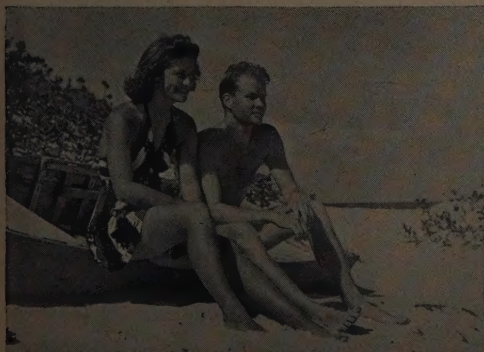
FICKES. Mr. and Mrs. Robert O. (Sarah Van Dusen Kilbourn), a daughter, Sarah Elizabeth Fickes; Westport, Connecticut, August fourth.

KERESEY. Mr. and Mrs. Henry Donnelly (Ann Lowry Milburn), a son, Michael Milburn Keresey; New York, August eighth.

NICKERSON. Mr. and Mrs. Hoffman (Jane Soamets), a son, Martinus Hoffman Nickerson; Glen Cove, Long Island, August twelfth.

PEARSON. Mr. and Mrs. Theodore (Louise Sanford), a son, Theodore Pearson, Jr.; New York, August twelfth.

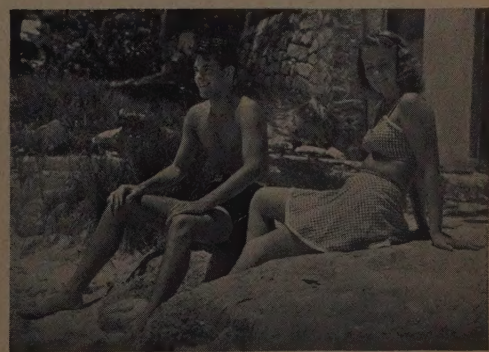
RANDELL. Mr. and Mrs. Norman (Dorothy



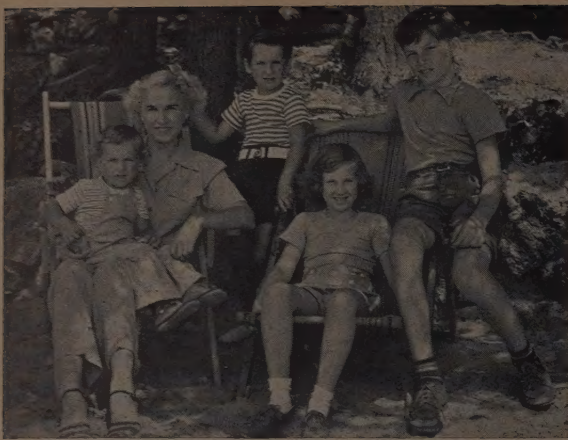
In Bermuda. Mr. and Mrs. Leroy King-Smith, who spent their honeymoon at "Boreen." The bride was Miss Mary de Forest Lindsay, daughter of Mrs. Dean Castleman Paul, of Greenwich. Photo: Scott Seegers.



At Hawthorne Farms. Mr. and Mrs. William A. Warnock 2nd. She was Miss Sidney A. Sharp, daughter of Mr. and Mrs. David B. Sharp of the Berwyn section of Pennsylvania. Photo: Reinhardt.



Elbow Beaching. Mr. and Mrs. John Rodman Wanamaker, of Philadelphia, who were at the Elbow Beach Hotel on their Bermuda honeymoon. Mrs. Wanamaker was Miss Louise de Koven Bowen.



At the Seignior Club. Mrs. Leo H. Timmins, of Westmount, Montreal, and her children, Brian, Peter, Betty and John, on their fishing camp beach. Photo: Associated Screen News Ltd.



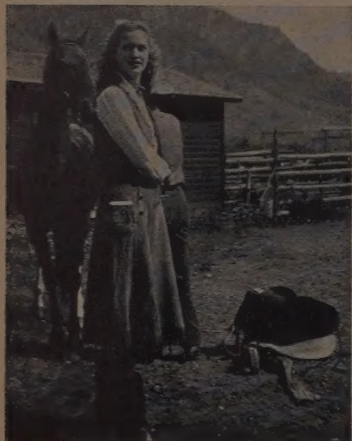
An August bride. Mrs. William Thaw Whitney, daughter of Mr. and Mrs. James T. Johnstone, of New York. Bachrach.



Wedded in London. Mr. and Mrs. Alfred de Udy and wedding party after the ceremony at St. Mary's. The bride was Miss Margaret Grace, daughter of Mrs. Walter Grace. Photo: Lenare.

Hodgman), a daughter, Jean Randall; Greenwich, Connecticut, September seventh.

Scott, Mr. and Mrs. Edward Webster (Nancy Hanford), a son, Edward W. Scott, Jr.; New York, August ninth.



In Wyoming. Miss Cobina Wright, of New York, and more recently of Hollywood, sojourning at Valley Ranch.

SEVERANCE, Mr. and Mrs. Frank A. F. (Frances Vidal Clark), a daughter, Sarah Vidal Severance; New York, August twenty-second.

STILLMAN, Mr. and Mrs. Charles (Frances Disoway Johnson), a daughter, Louise Lombard Stillman; New York, August twenty-third.

SUDDUTH, Mr. and Mrs. William H., 2nd

(Muriel Selden), a daughter, Lynde Selden Sudduth; New York, July fifteenth.

TIMOLAT, Mr. and Mrs. Louis K. M. (Leonie Fuller), a daughter; New York, August twenty-third.

TREADWELL, Major and Mrs. John W. F. Treadwell (Susan V. Ord), a son; Sutton, Surrey, England, September fourth.

WALL, Mr. and Mrs. Ashbel Tingley (M. Frederica Poor), a daughter, Mary

Holley Wall; New York, September eighth.

WOODWARD, Mr. and Mrs. J. Taylor (Helen Hays Ashbrook), a son, J. Taylor Woodward, Jr.; New York, September ninth.

FIRST NIGHTS

(Theater dates subject to change)

Oct. 1 "Boys and Girls Together"; Broadhurst.

Oct. 5 "Journey to Jerusalem"; National.

Oct. 7 "George Washington Slept Here"; Lyceum.

Oct. 12 Opera; San Francisco.

New York's Notable Ballet Season

MORE than a quarter of a century has gone by since the memorable evening when Pavlova and Mordkin took the town by storm with their brilliant performance of the bacchanale from the "Seasons" of Glazunov. There is still reflection of this brilliance on the part of the two great dancers who were engaged to lend a fresh terpsichorean note to the opera bills at the Metropolitan. For, although they were here for only *pas seul* and *pas de deux* numbers, it was their phenomenal success that led Diaghilev to bring his Ballet Russe to New York a few years later and create here a definite public following for the new thought in ballet.

It was actually less a new thought than a union of the classic with the modern. The union was Russian, but the course of it has been nomadic; since the chief exponent of the movement and his admirable troupe cut the Czarist cord long ago.

The passing years brought at length a division which will seem less confusing now that October is bringing both parts of it to New York—one after another and at the same theater, the Fifty-first Street. The one in the lead as to time—the fourteenth of this month, and for a stay of three weeks, is the Ballet Russe de Monte Carlo which, under the direction of Leonide Massine, has become, one might say, an American institution. With its five novelties and its astonishing array of revivals it should be back on its customary stage; but the reconstruction of the grand tier has left the Metropolitan Opera House in an upset state longer than was to be reasonably expected. So it is at the erstwhile

Hollywood that Massine, Alicia Markova, Alexandra Danilova, Mia Slavenska, Nathalie Krassovska, Frederick Franklin, Igor Youskevitch, Roland Gurrard, Mare Plattoff, George Coritch, Andre Egley, Marina Franca and Lubov Rostova will dance this time.

The opening bill will bring together two of the five novelties—"Vienna—1841," with music by Weber, and "Poker Game," with Stravinsky music. They will be repeated the third evening, with "Gaité Parisienne" in place of "Rouge et Noir." The eagerly anticipated revival of the "Nutcracker" suite, in two acts, with follow on the seventeenth together with "Serenade," making this an all-Tchaikowsky occasion. The final novelty, on the succeeding evening, will bring along "The New Yorker," with drawings from that magazine danced to a George Gershwin score.

What is now known as the Original Ballet Russe is the division formed by Colonel W. de Basil and which has confined its field of late to Great Britain—where it had been a huge success. This organization, coming here direct from Sydney, has among the leading dancers Irina Baronova, Tamara Grigorieva, Olga Morosova, Vera Nemchinova, Tatiana Riabouchinska, Lubov Tchernicheva, Tamara Toumanova, Nina Verchinina, Roman Jasinska, Yura Lazovsky, David Lichine, Michel Panaieff, Paul Petroff, Igor Schwetoff and Dimitri Rostoff. Among its ten new ballets will be "Graduation Ball," "Paganini," "The Prodigal Son," "Cinderella" and "Pulcinella" and the revivals will include "L'Oiseau de Feu," "Le Coq d'Or" and "Francesca da Rimini."



In California. Miss Meredith Manning at Santa Barbara with her father's Tennessee walking horse, Stepalong. Photo: Wilkes.

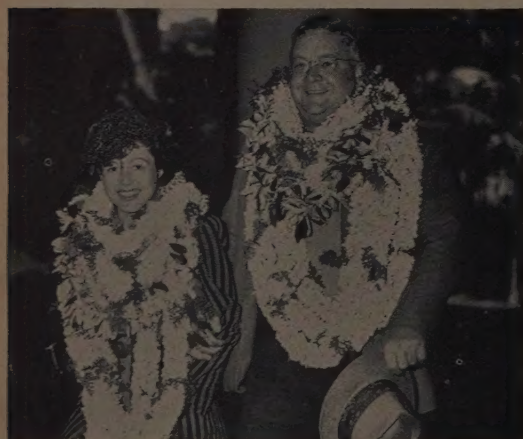
Oct. 14 Ballet Russe de Monte Carlo; Fifty-first Street.

Oct. 28 "Panama Hattie"; Forty-sixth Street.

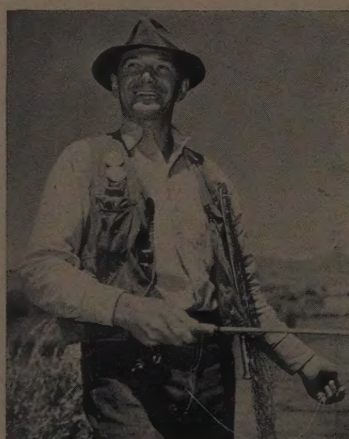
Nov. 2 Opera; Chicago.

Nov. 14 "Twelfth Night"; Guild.

Dec. 2 Metropolitan Opera House.



Arriving in Hawaii. Lauritz Melchior, the heroic tenor of the Metropolitan Opera House, and his wife at the Royal Hawaiian in Honolulu for a concert tour of the islands. Courtesy Pan Pacific Press.



Going after Trout. Lewis Douglas, the former Director of the Budget, at Sun Valley, the all-the-year-round resort in Idaho, where this fine fish is abundant.



Also at Sun Valley. Raymond Massey, a favorite actor alike on the stage and the screen, and his wife are evidently pleased as Punch over something or other in the course of a golf interval in Idaho.



Mrs. Peter A. B. Widener, of Elkins Park, Pennsylvania, the former Miss Gertrude Douglas.



Mrs. H. Bradley Martin, of New York and Syosset, Long Island, who was Miss Katharine K. Tod.



Mrs. Thomas M. Bancroft, of Old Westbury, one of the daughters of that distinguished horseman, William Woodward.



Alfred Gwynne Vanderbilt, who carries on so finely the racing tradition of his father and great grandfather. The jockey with him is P. Roberts. Photos: Societyfotos.

Colonel Edward Riley Bradley, of Idle Hour Farm, Lexington, Kentucky, and Mrs. Charles Shelden, of Riveredge Farm, Reading.



FAITHFUL TO SARATOGA

Among the many in the regular "horsy" contingent at the August race gatherings at this historic spa. The racing month is now the strongest link between the "Saratoga trunk" era and today.

Mrs. Dodge Sloane, as the owner of Brookmeade Stable at Locust Valley, is prominent in the horse world. At the right Mrs. Thomas Shevlin



OVEN on a small place you may experience the joy of coming across such a picture of pheasant

Breeding Game Birds on the Small Estate

By WEBB BALCH

TO only a few has been vouchsafed the will, let alone the means, to go in for the propagation and rearing of game birds on the grand scale—after the manner of the late Clarence H. Mackay at Gardiner's Island, Robert Goelet at Chester and Marshall Field at Huntington. To no more than a few, relatively, will such opportunity ever come.

But myriad owners of small places, whether these are lived on the year round or not, will find lesser opportunity knocking at their doors loudly enough if they have ears to hear. And the "kick" out of answering this call will be very much the same as that of the man whose acres are hundreds and whose game birds run into the thousands.

The small-scale breeder of pheasants and quail, or ducks as well even if he possesses no more placid water

than a tiny pond affords, has in a way an advantage. Being without benefit of gamekeeper, he can experience the unalloyed joy of going Corinthian—which is much. And without "salad days" trials and tribulations staring him in the face. Those days have all been lived for him by pioneers in the great cause of giving our upland game birds and our water fowl at least a fighting chance for their lives. Year after year the experimenting has been done, until the road to follow is pointed out to the beginner as plainly as if he were in quest of information as to how to go about raising this or that breed of dog or poultry. And some of the most practical advice of it for the mere asking.

The ringneck pheasant is the prime temptation for a starter, and rightly. Although never tamed, it has become thoroughly accustomed to (Continued on page 36)





Madeleine Carroll in Virginia for the filming of "Virginia."

Hollywood
visits
Virginia

Grover van Devender, Huntsman of the Farmington Hunt Club, and Rodger R. Rinehart and Mrs. J. P. Jones, joint Masters, doing a scene for "Virginia" in the Charlottesville country.

WHENEVER the Mahomet that is Hollywood does not choose to go to the mountain he is wont to command the proverbial elevation to hie hither. And, like the "She" of Rider Haggard, he "must be obeyed." As a rule he is.

An interesting exception was made in the case of "Virginia," the forthcoming motion picture on a grand Technicolor scale with Madeleine Carroll as *Charlotte Dunterry* and Fred MacMurray as *Stonewall Elliott*. Raised eyebrows, of course, met Edward H. Griffith's proposal that the filming ought to be done on location. "But why," he was asked, "do the shooting in Virginia, three thousand miles away and the production rising with each one of them?" There was a "lot" in Hollywood that would think no more of going Old Dominion than it had been of being European, Asiatic or African for the photographic duration, and so on.

That was a year or so ago. Nothing daunted, this producer-director made up his mind to journey to Virginia and bolster up his argument. He thought he knew his native State and, as it turned out, he did. Virginia, he found, would be delighted to have Hollywood as her guest. Mahomet, directly those eyebrows were lowered to normal, was delighted, too. The persuasive voice of Mr. Griffith had won the day on both coasts.

So it came about that two hundred or more Paramounters settled down, bag and baggage, at Charlottesville and ere long there was an admirable working arrangement between the professional visitors and the members of the Farmington Hunt Club by which town-folk and others living within the range of that hunting country were figuring in the picture themselves. And to the enjoyment of all; for, between the shooting of scenes, there was plenty of time for more or less informal social amenities.

The greater part of the film on location was done at Monticola, the neo-classic mansion near Howardsville that Thomas Jefferson designed and built for his daughter a few years before his death. It is now owned and occupied by Miss Emily Nolting, who was obliging enough to allow the house and grounds to be made to look "down at the heels" temporarily. Breemo, where Robert E. Lee stayed after Appomattox; Barboursville and Estouteville are other historic estates worked into the background of "Virginia."



Miss Susan Rinehart, George Neff, Miss Sue Fuller, Truman Dodson and Miss Ellie Wood Keith.



Cullen Tate explains the script of this motion picture to Mrs. Nancy Kelsey, who is an amateur playwright. At the right Mrs. Rodger Rinehart.



At the Farmington Country Club, for the making of some of the scenes of "Virginia."



Stirling Hayden, who has the role of *Norman Williams*; Fred MacMurray and Madeleine Carroll have a little time together between the shooting of scenes.



Mrs. William Coleman and Miss Rosemary Rinehart take to this nearby water for a change of scene.

A Desk of Your Own

By NANCY MORSE

Reproduction of a Queen Anne desk in burled walnut with tooled leather top. It has a slight kidney shape. Harry Meyers Co.



Of rich-toned mahogany with crotch mahogany drawer fronts is this charming writing table, made in England for Wood & Hogan.



This writing table for a lady has cross-banded top with drawers of quite light mahogany and satinwood. Wood & Hogan.

THE desk has long held a distinctive place in the world of furniture by virtue of its highly personal character. Sofas, chairs and tables are more or less common property of the household; but a desk is usually the property of one individual and used chiefly by him, or her. Indeed, many a person considers his desk in such a personal light that woe be to the member of the family who dares meddle with it in any way. It is one piece of furniture that is always referred to as "my", and for good reason.

Stop to consider for a moment how closely a desk is allied with the life of the family. Here the mistress of the house takes care of many of the details of running her home. The week's menus are planned, household bills are filed—and presumably paid. Here letters are written to absent members of (Continued on page 47)



Knee-hole desk of pine with thumb type of carving at the edge. The leather top may be had in any color. Charak.



Functional design for the modern library. The desk shown is of natural walnut, with enclosed drawers and step-down unit attached. Modernage.

A reproduction of an original Chippendale knee-hole desk, of mahogany with gadroon carved moulding. From Trevor E. Hodges, Ltd.



Light French walnut desk of Queen Anne design with a cupboard at the back of the knee-hole. The top is of inlaid tooled leather. Tapp, Inc.

The English Cocker:

A Chum for Field or Fireside

By ARTHUR ROLAND



Mrs. M. Hartley Dodge, a leading fancier of English cockers. Here she is holding her widely known Blackmoor Bronze Model of Giralda.



Mrs. Theodore W. Herbst, also the English type. These spaniel her kennels are Ch. Faircourt and Faircourt Bright Knight

IF John Doe and Richard Roe watch an event and afterwards compare notes, it is easy to develop a first-class argument over just what really happened. No two persons see the same thing alike. And, carried through on a broader scale, that inability to see things the same way is what is responsible for two sharply divergent types of cocker spaniels, the English and the American.

The American cocker spaniel is our most popular dog. No other breed is so strongly entrenched in public favor as his. His merry disposition, his size which makes him an ideal pet for either town or country, his sporting proclivities and his real beauty have won him a tremendous number of admirers and friends. At most of the shows he has the largest number of entries and the total of his registrations with the American Kennel Club is far in excess of that of his closest rival.

But in the last few years the dog-fancying public has become increasingly aware that the American is not the only cocker spaniel. Americans, visiting abroad, from time to time brought back the English cockers as pets; but, because of the divergence in type from the American dogs, made no attempt to show them. Although now and then some of the American breeders would use these English dogs in an effort to strengthen certain characteristics in their own strains, the two types remained distinctly different.

Then, about six or seven years ago, several of our more prominent dog fanciers, including some who had been showing in a number of breeds, really began bringing over the English cockers. Naturally they wanted an opportunity to show them and it was obvious to everybody that while they and their American cousins had developed from the same general standard, they were too unlike to be placed in the same classes. English and American breeders and judges over a period of years had been working with virtually the same standard, but how differently they had interpreted it! Ch. My Own Brucie, the reigning king of our cockerdom, would probably not place in the average class at an English show judged by an English cocker authority, and the English cocker that had gone best at Crufts, the biggest British show, would have been regarded a monstrosity if placed in a class where our best cockers were competing.

There was no question that the British type was a pure-bred dog; but when it came to providing some opportunity for it to enter the shows in this country, the American Kennel Club held that since there was indication that from time to time the blood of the two types had been interchanged, there should be no distinct breed classification for the English—that it would have to compete as a variety.

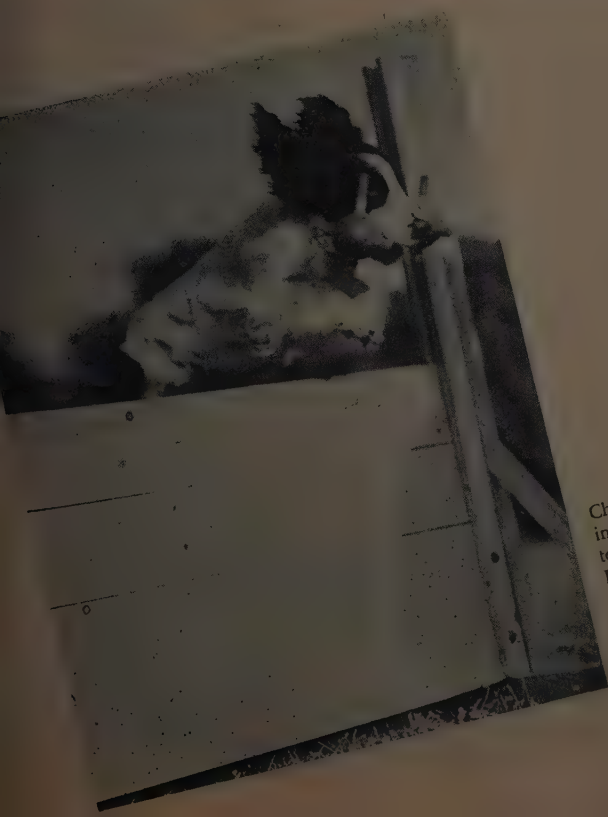
This has given the English cockers a terrific handicap to be overcome. The fact that they have been growing steadily in popularity in the face of the obstacle is as much tribute as one could ask to their fine qualities. (Continued on page 42)



Harry I. Caesar's Cinar's Ring is highly representative of the English type of a nimble-brained spaniel that is loyal to the last cinder. Cinar's Ring was the 1939 winner of the Prospect Stake at the Valley Forge puppy trials.



What was once written so glowingly of the American cocker spaniel might be said with like truth of the English type, here represented by Mrs. M. Hartley Dodge's prize winner, Treetops Tristan of Giralda. This, too, is "a dog for any place, any time, any person who has ideals. To know him is to love him and forever bid him welcome to the fireside." It was as a companion rather than as a hunter that the descendent of the old "cocking spaniel" of England found its early American favor. The English cockers are now taking their rightful place at the dog shows.



Champion Blackmoor Beaconblaze of Giralda making, for the first time in the history of obedience tests, a perfect score in the Class B open competition. Imported from England by Mrs. Dodge, he finished his bench championship in a few months.

Photos: Percy T. Jones



Among the Buick models, this Roadmaster six-passenger convertible phaeton, equipped with the powerful "fireball" engine, is a notable newcomer.

By BELMONT HART

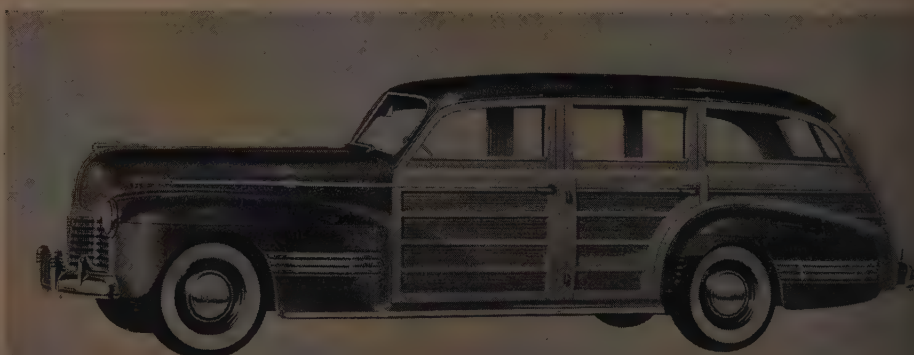
IF there is one thing more than another which bids fair to stand out in the magnificent array of the new crop of cars that will fill the Grand Central Palace, with a nearby overflow, October twelfth to thirtieth, it will be the continued trend toward refinement—and more refinement. One manufacturer makes bold to say that there will be hundreds of these, another actually lists ninety-five, one by one, while a third announces more numerous changes than in any of the past five years. Which trend is, of course, quite in line with the progress of one of the outstanding industries of this country—one that, in view of the war circumstances in other lands, has stood virtually alone in the matter of being able to think and accomplish along the individual lines making up the vast whole.

The rise of the industry is already history; from now on the watchword is progress—getting nearer and nearer each year to the goal of perfection, an ideal that must ever go hand in hand with thought of increased quantity of production.

To all three of the luxury Lincolns—the



The Packard One-Twenty coupe is newly distinguished by a contoured rear; massive bumpers, chrome fender striping and curved heat-treated windows.



Pontiac's 1941 custom station wagon, on 122 inch wheelbase chassis, seats eight comfortably and with only the driver carries a load of one thousand pounds.

New Cars for 1941

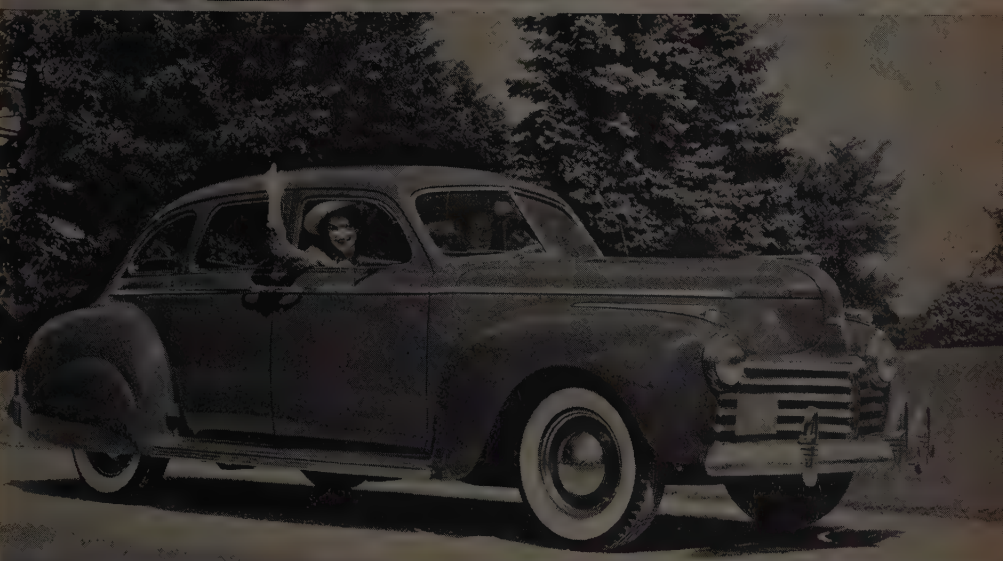
In the new Oldsmobile Dynamic cruiser series this club sedan, with either six or eight cylinders, suggests the feeling of fleet motion conveyed by the name.



One of three distinct lines, the Lincoln Custom sedan for eight passengers features door windows operated by pressing a button on the instrument panel.



The Royal sedan, in a special group of Chrysler lines, has a new body style, with very wide doors, no quarter windows and stresses "tailored to your taste."



Plymouth's "glamour car" is this Special Deluxe sedan, keyed up by the new "high torque" engine for snappier performance. "Fashion Tone" luxury inside.





This Cadillac sedan of the most modern design is the sole representative of the type in the Sixty-Three series. It and all the other new Cadillacs are trimmed by Fleetwood.



The novel "unitized" construction lends distinction to the Nash Ambassador 600. It has the popular Torpedo styling and the "Flying Scot" engine makes for speed.



In one of the two Chevrolet series the Master Deluxe sport sedan stands out with deserved prominence. All the new Chevrolets have been given more roominess and more luxury.

Zephyr, the Continental and the Custom—have been accorded longer and softer springs, a wider rear tread and larger tires, this to make for greater riding comfort. The Continental cabriolet, whose long low lines and sophisticated air created somewhat of a sensation last year, has been made still more appealing. As for the Mercury, it has a longer wheel-base and an improved ride. Ford bodies are now much longer and wider.

Cadillac's invasion of the medium-price field this year is accompanied by a departure in styling which combines modernistic feeling with sound ideas of practical comfort. Decorative metal figures lavishly in this styling. And, from the lowest-priced car to the most expensive of the custom bodies, Fleetwood materials and workmanship are in evidence. In general the bodies are considerably lower and seem rather wider than last year's.

In the new Packards stress is laid particularly on color, comfort and luxury innovations. This with a happy blending of streamline styling and Packard tradition in the way of lines. "Sleek distinction," as the manufacturer puts it, characterizes the models. The automatic lift for the windows, and also for the partition in the limousines, is new as well as striking and there is a radical air-conditioning improvement.

With "the lid's off for luxury," as a prelude, Plymouth takes particular pride in three lines of automobiles showing increased power and a greater degree of luxury. Fashion-Tone is the new interior note featured in all closed models of the Special Deluxe in a harmony of rich blue and beige fabrics, walnut grained mouldings and lustrous plastic. There is likewise improved sealing, throughout the bodies, against dust, water, heat and noise. The front end mass is larger than formerly.

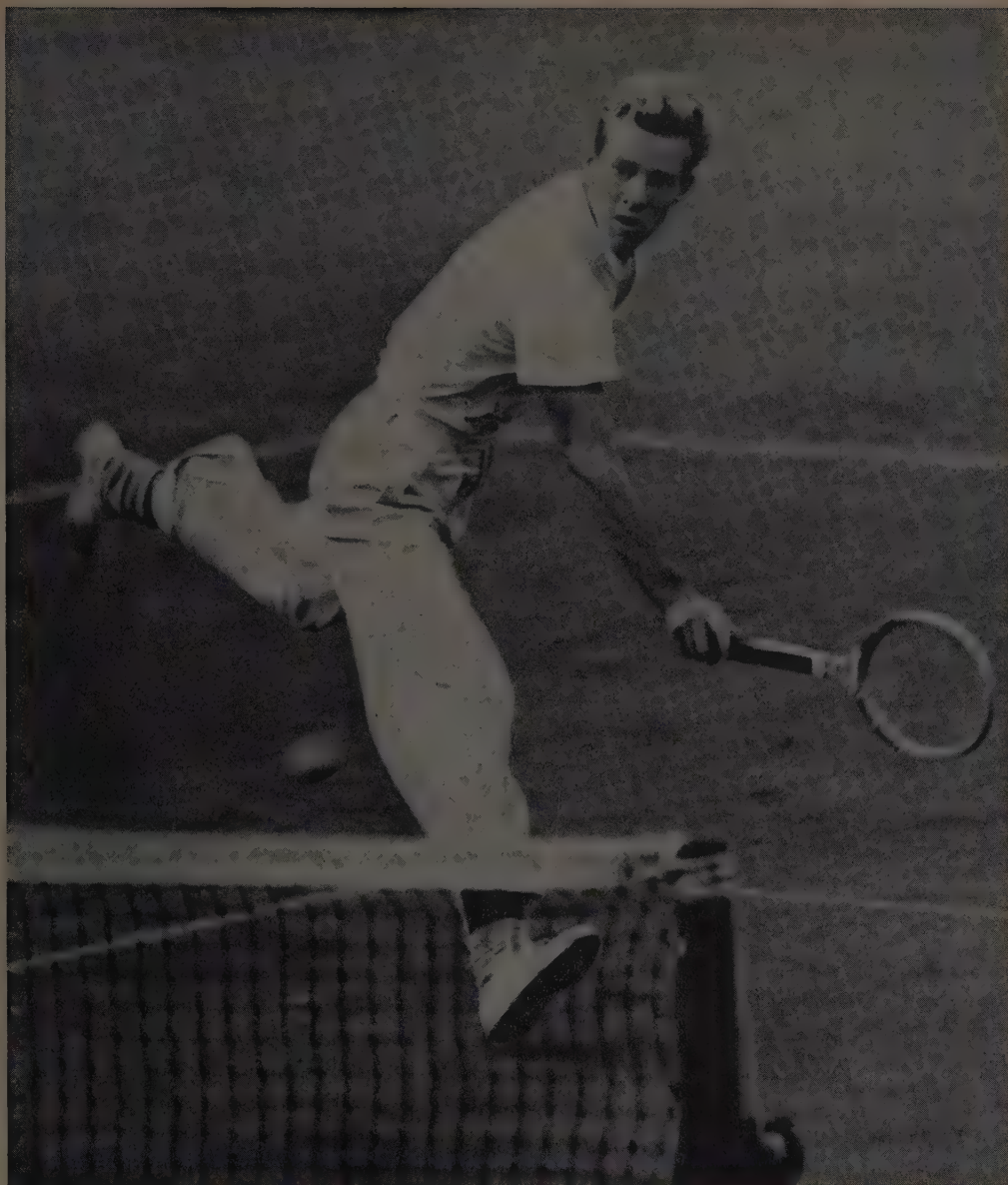
The new bodies of Chrysler cars are still called Airflow, but they are wider, longer and lower than in the famous introduction of six years ago. There is also greater headroom and the refinements and conveniences are more marked. Of the entirely new body styles, all of the group made up of the Royal, Windsor, New Yorker and Crown Imperial save the last-named have the six-passenger club sedan, with full width rear seat and quarter window.

A highlight among the half dozen new Oldsmobile series is the Dynamic line, which succeeds last year's 70 in the field of popular prices. The bodies are quite different from any previous design of this make. The long arching sweep of the top, from the windshield to the rear bumper, fairly bespeaks speed. The Custom Cruisers reappear with both detail and finish showing still greater refinement. This year the rear seat, as well as the front one, is unusually wide.

The Chevrolets have been made all the sleeker by leaving off the running (Continued on page 44)

NEW and OLD in *Singles Crowns*

Forest Hills, the one for the head of Oklahoma City youth, and the other returned for the third time.



Donald McNeill, who took the national title, and with it the Davis trophy, from Robert L. Riggs.



Alice Marble is handed her trophy by Frederick R. Pond, the president of the West Side Tennis Association, in the presence of the loser, Helen Jacobs. Photos: Acme News.

Chrysanthemums

THAT ARE RELIABLY HARDY

By BENJAMIN GOODRICH

NOT more than a twelvemonth or so ago some one came out with the startling announcement that, at last, there was a hardy chrysanthemum. Startling to me, at any rate; for I had been growing "iron clads" in my mid-Connecticut garden these thirty years. All through my childhood such chrysanthemums were familiar to me and I grew up with the not unnatural feeling that they were part and parcel of country life.

They were—these "artemishies," as they were called by old folk who cherished the plants for the same reason that their mothers before them had done. Year in and year out, no matter what degree of winter's cold they had been called upon to endure, they rose cheerily from the ground betimes and, come October's end, were fairly prodigal of bloom. Pink, white, pink and white, yellow, copperish and wine-red, they were the last to figure in the floral pageant. To the garden they were what the gold of the witch hazel was to the woodlands. Rather more often than not, they snuggled against the base of the house—where they were a joy as late as Thanksgiving Day.

Whether these chrysanthemums be large of blossom or "buttons," I cling to them still because they are homely—in the good old fashioned sense of the word. Certainly they "belong" in the case of a house that dates back as far as the early part of the era of good Queen Victoria. I confess I have never bothered particularly about their names: they are just colors to me. The chances are that my deep rose semi-double kind is the

time-honored Autumn Glow; my yellow may be Harvest Home, my white the late Field of Snow, my pink the Old Homestead and my bronzy the Boston. I shall never know; frankly I do not care.

The vanguard of hardy garden chrysanthemums must have come over from England; but when? Before, I should say, 1847—the date given for the advent of the large-flowered type that the British Isles became acquainted with in 1789 and which appears to have been the forerunner of the 1880 start in the great hybridization development of the greenhouse chrysanthemum.

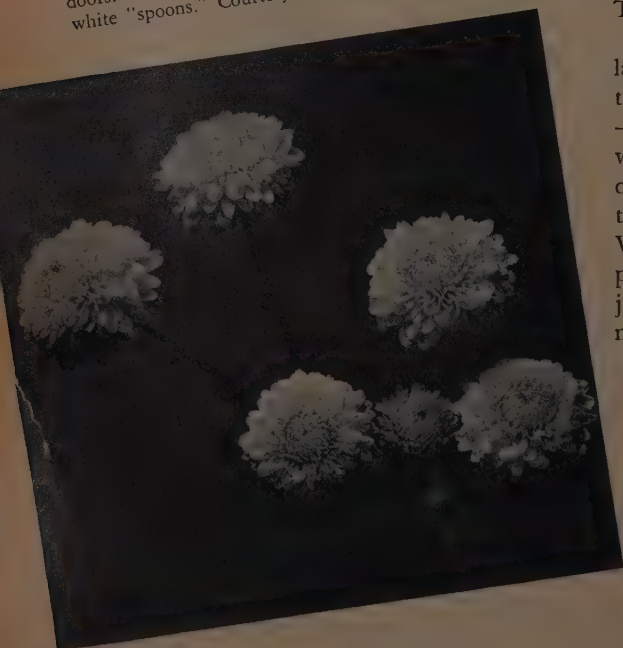
Nor have I been able to trace the why of "artemishies," a word that persists to this day along the New England countryside. Chrysanthemums do have, of course, an odor not unlike that of such veritable artemisias as wormwood, "old man" and "lad's love." And there one, in quest of a reason is left wondering. Speculation as to Artemisia is idle. What possible association could there be between the Far East chrysanthemum and the Near East queen who built for her husband's last resting place the mausoleum destined to become one of the Seven Wonders of the World? Or that later Artimisia who had a part in the expedition of Xerxes against the Greeks?

But such a thought is mainly of my past, as are the days when I went so far in my search for the old garden standbys as Bonaventure Cemetery in Savannah. There, and in Virginia also, was the blood red kind that had disappeared in my New England parts.

Scraggly "artemishies" were well enough for the sentimentally inclined. Time, however, brought need of chrysanthemums of new forms and colors—plus the old garden reliability. All this with earlier bloom—say, from late August on. In general the tripartite goal has been reached, although effort goes on



The "spoon" chrysanthemum, so called from the ends of its tubular petals, not only lends variety to the garden display but an unusual note to flower arrangements indoors. There are pink, yellow and white "spoons." Courtesy Henry A. Dreer.



November Glow, one of the pompons, is among the later-comers in the pageant of flowers and therefore supplements well the earlier varieties. Courtesy Totty's.



The pompon type is time-honored in the garden. Fine for massing, it runs the gamut of chrysanthemum color. Courtesy Totty's.



Vesta, a clear yellow, is among the best of the hybrids with the blood of *Chrysanthemum coreanum*. Courtesy Henry A. Dreer.



The soft pink Nartica takes on interest as a derivative of the species, *Chrysanthemum arcticum*, crossed with Normandie. It gives early October bloom and is very hardy. Courtesy Totty's.

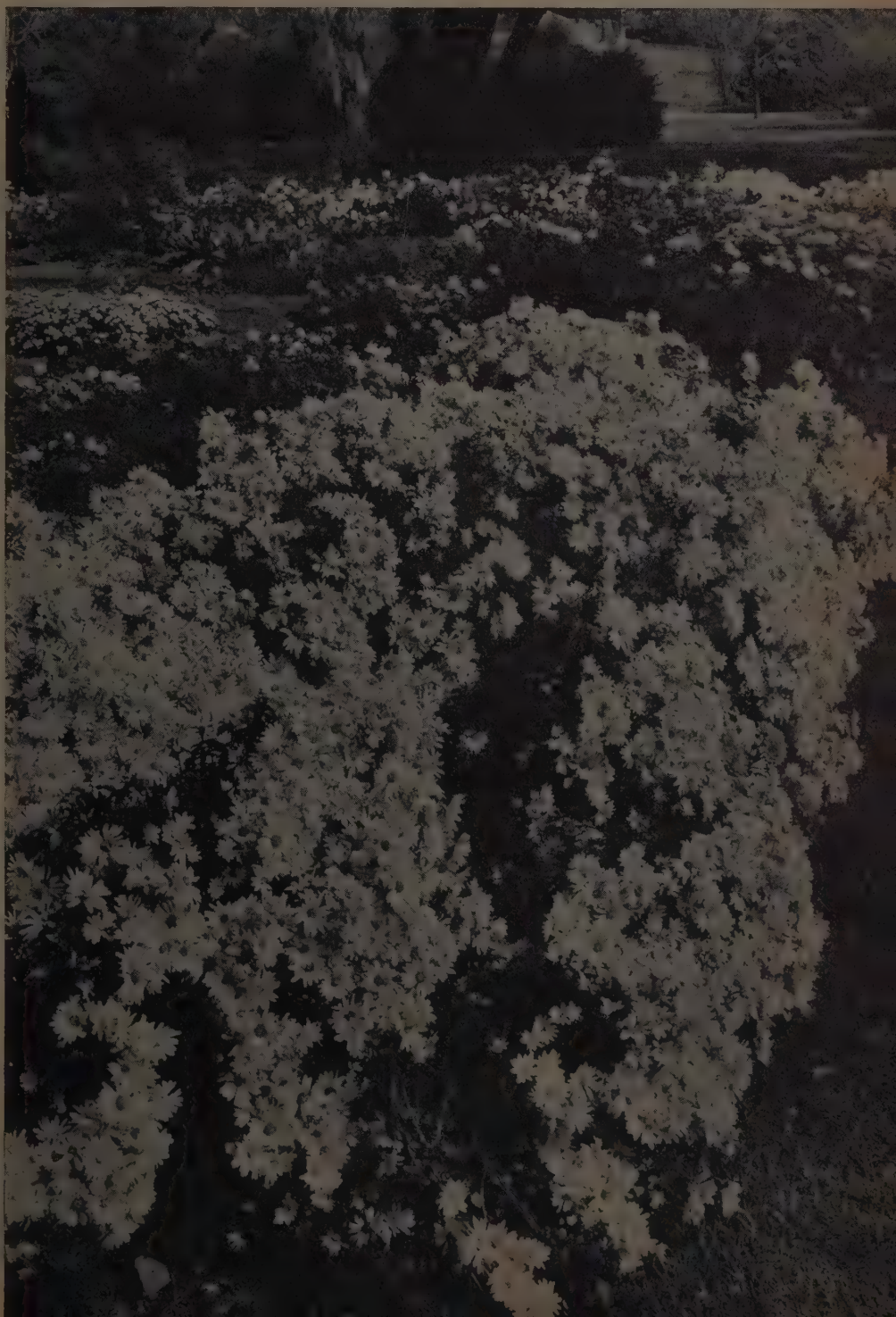
and on in the striving for nothing less than perfection.

An outstanding phase of this progress is the work accomplished with the blood of that species, *Chrysanthemum coreanum*. This was harking back, on the part of pioneering Alex Cumming, to an original source of development; for it was from what is now Korea that chrysanthemum seed was sent to Japan eleven centuries before Columbus discovered America. As for China, that country must have been growing the chrysanthemum prior to 500 B.C., since Confucius wrote of "its yellow glory."

Mr. Cumming created a sensation with his series of single Korean hybrids named after gods of old, which was expanded rapidly after Mercury appeared. Some of the "early" ones, such as the lilac Venus and the silvery white Hebe, had the additional virtue of a well-defined fragrance. Niobe is an excellent white in the Korean class, with Dasira regarded as an even better one; Mars and Saladin are recommended in the rich red group, Ceres, Orion and Vesta among the yellows and Daphne and Aphrodite in the pink list. Among the bronzes Apollo remains a leader and in the salmon shades there is Louise Schling.

Then out of this grand success with Korean blood have come the doubles—more properly the duplexes. Of these, The Moor is remarkable for its port wine tone, while Romany has a softer red. Indian Summer, Sequoia, Pale Moon, Thalia and King Midas are all good yellows (Continued on page 38)

For striking autumn effect mass both single and double hardy chrysanthemums in not too regular arrangement. The plants need not take up summer space; they can be carried along in rows in the vegetable garden and dug up in September to follow bedding plants. Photograph: Harry G. Healy.





An unusual treatment of a formal entrance hall; side-wall paper and frieze of "Selma Hall," a striking new design by Bassett and Vollum. The floor is "Old Flower Garden" wallpaper on a linoleum base, lacquered and waxed. Courtesy Jones & Erwin.

By ANNE MEANS

EACH season it seems more difficult to report the wallpaper market in terms of definite trends. The reason is not the lack, but rather the abundance of well-styled attractive papers of every conceivable sort. In fact, unless you have some fairly definite ideas as to what you want, you may well find yourself confused by the large number of lovely papers in any of the better lines.

Wallpaper will naturally follow current furniture trends, hence eighteenth-century designs continue in importance. In the high-style brackets, there is a definite tendency toward Regency, both in figured patterns and stripes. Other eighteenth century papers have their inspiration in old English porcelains and chintz. There are certain Chinese designs that may be included in this general group, since they are (Continued on page 47)

New Papers

MAKE YOUR WALLS



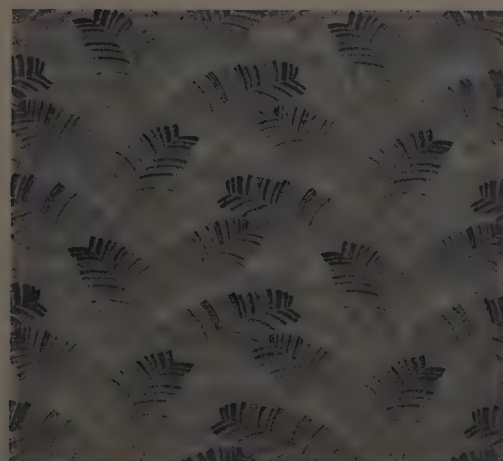
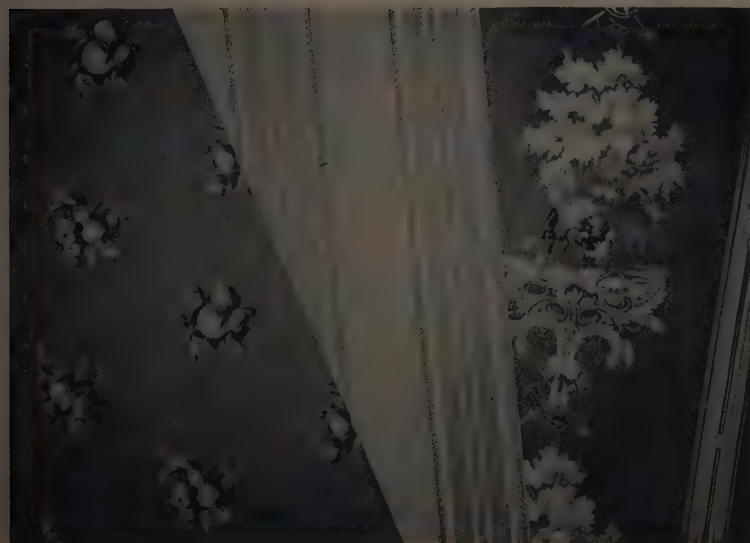
"Aureola," a gay informal paper in the Swedish modern manner. Pale green, cream or beige ground. From Richard E. Thibaut, Inc.

"Salem," reminiscent of old English chintz. Ground is a near Chinese yellow with design in rose, blue-green and plum, or may be had in mauve with turquoise, charcoal and grey if you prefer. Imperial Wallpapers.



"Views of Switzerland," an exquisite set of scenic panels, shown in the dining room of Mrs. Price Post (Emily Post). From A. L. Diamant & Co.

Below, the "Warrenton group" of related papers in blue, fawn, green and mahogany. Imperial Wallpapers.



A closely-knit flowing design of tropical leaves in shades of brown and tan with glints of metallic gold. W. H. S. Lloyd Co.



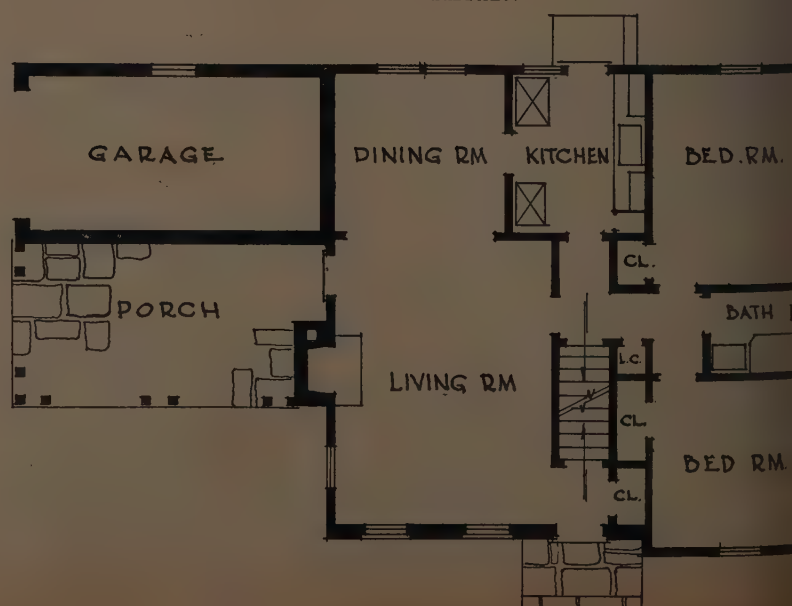
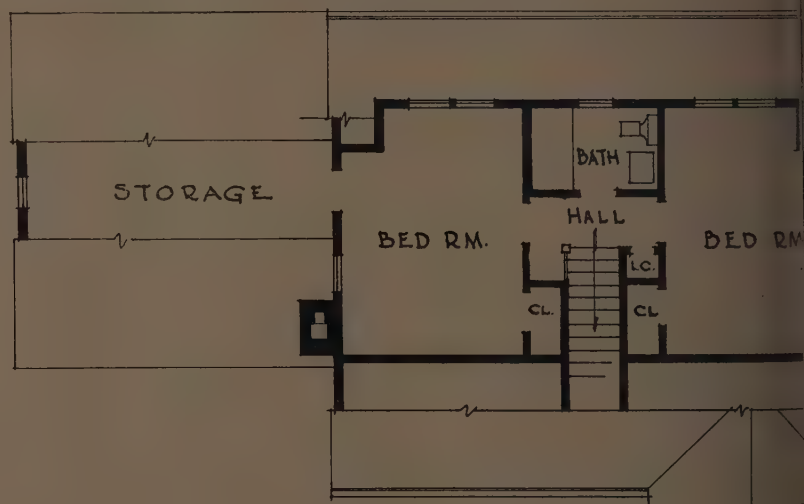
Shutters of Cherokee red lend a bright note to the brick front of this house in Metuchen, New Jersey. The shingled remainder of exterior is also painted a flat white. The shingles are placed effectively ten inches to the weather.

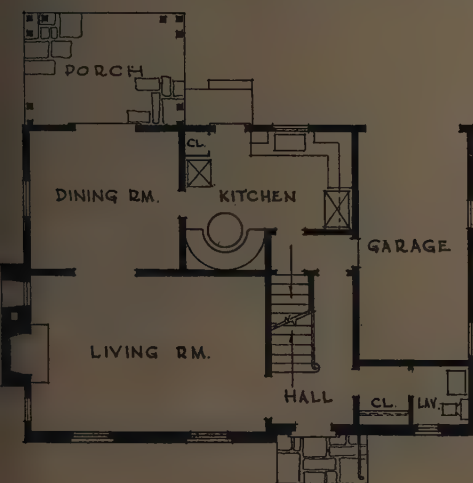
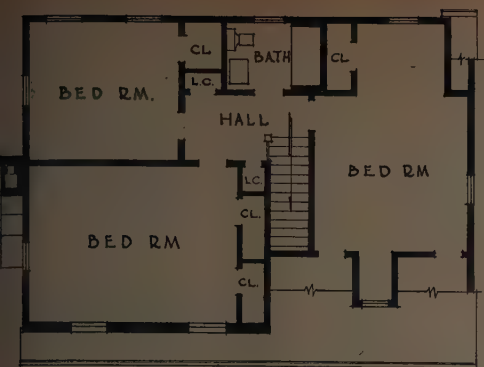
Small Houses With a Maximum of Comfort

By GILES EGERTON

THESE three houses in the beautifully wooded hill country of New Jersey are finely expressive of a distinct trend of the times. They are small and yet carry with them a sense of luxury as well as convenience not usually found in dwellings of their modest size. They possess in their way all the charm of gracious living that would be called for in large houses on country estates.

The architect, Kenneth W. Dalzell, has taken into consideration the requirement of such charm on the part of people of taste whose moderate incomes cause them to think in terms of ten thousand dollars or less when they are planning a new home and has accordingly combined with a full measure of success good architecture and practical purpose. More than pleasing to the eye in their correctness of style, they are livable to a degree. So in intent, if not in design, they are definitely American and of the day.





Of the two Short Hills houses, the one belonging to Mr. and Mrs. John G. Holschuh (above) cost between eighty-five hundred and nine thousand dollars; the other one around ten thousand.



Here, in the Short Hills section of New Jersey, the front only is of brick veneer. The remainder is shingled. Bottle green shutters set off the white walls and further contrast is afforded by the extremely dark brown roof.

This is the advantage of building under a "plans-to-complete-construction" contract; the architect, in these instances also the supervisor of the work from beginning to end, sees, as he should, the landscape as an integral part of a complete picture. As to the houses themselves, they are models of interior as well as exterior design. Every square foot of space is utilized to the best advantage. Comfort is thus very much in evidence on a small, and yet not too restricted, scale. These houses, in short, meet a need that has cried out with no uncertain voice.

In the air-conditioned and completely insulated house built, in the Metuchen section, for Mr. and Mrs. C. G. Albert the front is of second-hand brick, painted a flat white, and for the remainder of the outside twenty-inch shingles, laid ten inches to the weather, were used. These shingles are also painted white while the shutters, by way of striking contrast, are Cherokee red. All of the interior woodwork is ivory white, which sets off finely the floral and other patterns of wallpaper. For the most part the floors are of plain red oak, finished slightly darker than the natural color. The Albert house, on a hundred-foot lot, was planned to cost around seventy-five hundred dollars. But finishing two second-story rooms would add one thousand dollars and the basement layout provides for a recreation room of considerable size.

Also in Short Hills and with pronounced evidence of Norman influence. This house is entirely of brick veneer, painted white, with the typically high slate roof, and shutters of a most agreeable shade of green.

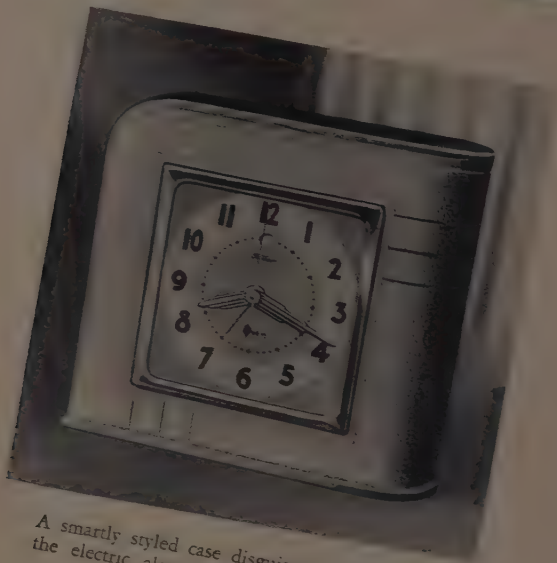




An accurate maple copy of a famous old shelf clock of the early nineteenth century. Seth Thomas.



Unusual designs by Morris Sanders. At left, green leather and blond plywood; right, zebrawood and white leather with markers of plexiglas. Photo: Richard Garrison.



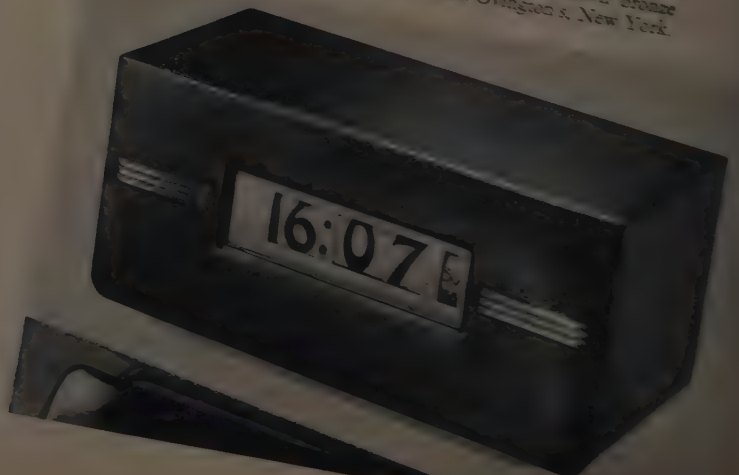
A smartly styled case disguises an old friend, the electric alarm clock. Warren Telechron.

Fastidiously feminine, this little boudoir clock of early French design. Of cast bronze, finished in gold. Chelsea Clock Co.

Crystal in a rope design combines with metal in this unusual frame. Ovington's, New York.



A drop-minute timepiece for the office or study of the modern executive. Handsome brown bronze case and electric movement. Ovington's, New York.





Two-timer with radium dials on both sides for the night table between twin beds. From Ovington's, New York.



For early American rooms, a copy of an old girandole turned to modern use. Sessions Clock Co.

It's About Time

IT hardly seems possible that time was once of little importance to man beyond the simple divisions of day and night. Today, with our mad scramble to crowd dozens of activities into each of our days, we think of time as something almost as tangible as money. We have broken it down into tiny particles—so many minutes for this, an hour for that—seconds necessary to make the last train. Man seems to have become a slave to his own invention.

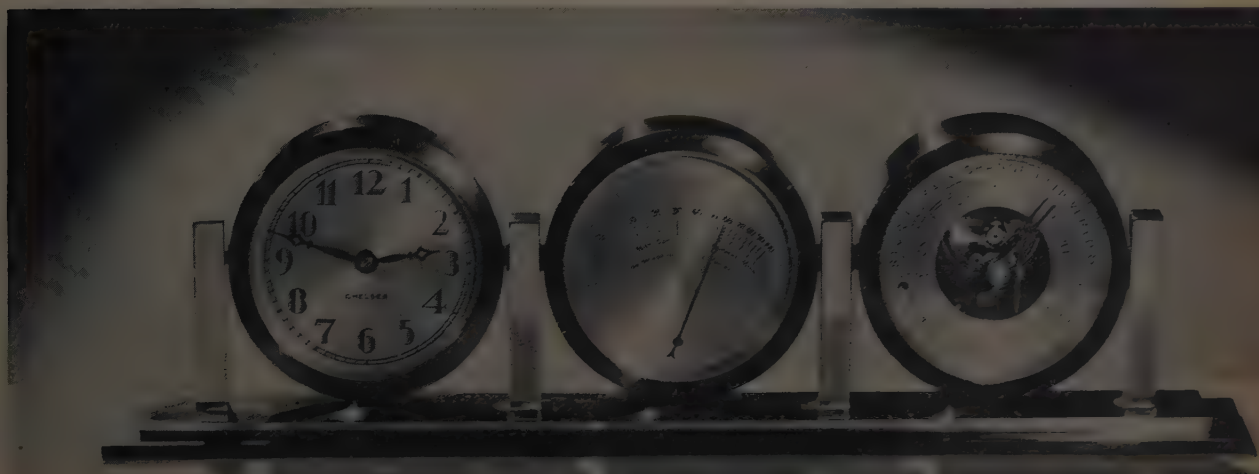
With time so important to most of us, it is logical that we find clocks in every room in the house. Living room, bedroom, dining room and kitchen—even the bathroom is not exempt. Since bathrooms are being used as dressing rooms as well in many households, a clock is not an uncommon accessory.

While we use more clocks than we did a

generation ago, the present tendency is toward smaller clocks and cases of simpler design. The exceptions are, of course, present day period reproductions; but even these very often appear in smaller form than the original. This may be because so many of us live in rooms of less generous proportions, and it may be partly due to the present vogue for simplicity in our living arrangements.

This season's clocks seem worthy of special note. Not only are the designs better, but interesting materials have been used. The majority would be called modern in feeling, though contemporary seems a better word, since many would fit into any of several periods of decoration. We find many clocks of glass or glass combined with metal. Close kin are the (Continued on page 41)

A set of accurate instruments for the sportsman. Clock, hygrometer, barometer and thermometer, of statuary bronze with brass finish. Chelsea Clock Co.



THIS YEAR'S GREAT NATIONAL



Amory L. Haskell, President of the National Horse Show Association



The official opening is always made spectacular by the salute of the military teams while the national anthem is being played. © International News Photos.

THE National is an outstanding event, looked forward to for a year in advance as a thing apart. For a full week, by day as well as in the evening, it takes the town by storm. And with good reason; for it is known that it always holds to its tradition of exhibiting the best of horseflesh in infinite variety. It has never yet been found wanting, even when compelled to face the adverse circumstances of war. Such circumstances will, of course, make the National of the year—from the seventh to the thirteenth of November, in Madison Square Garden—Pan American. The competition the United States will be called upon to meet this autumn will be from some of the republics to southward instead of from overseas.



Judging the candidates in the novice class in the single harness section is followed with the keenest interest by all. © International News Photos.



With the light space, agreeably broken by lines, below a dark border an artistic effect has been created by the decorator. Certain-Teed Products Corporation.

When You Build Your Home—

INTERIOR FINISHES

By GEORGE NELSON

ONCE upon a time nobody ever worried about interior finishes. Dwellings were built of mud, logs, stone, brick or ice, depending upon the location; there was no distinction between the structure, exterior treatment and interior finish. Survivals of this interesting if uncomplicated stage in the history of interior decoration still exist in the world's backward regions, but they are mentioned here only because the simple virtues of the primitive dwelling have been again brought forward in recent years—and supported, curiously enough, by the most advanced of modern architects and designers. The influence of this point of view has been far from negligible.

Throughout the historic periods, while one sees the most remarkable richness and variety of decorative schemes, equally striking is the fact that from the time of Greece until the beginning of the present century, a span of more than two thousand years, designers worked with the most limited number of materials. Some sections to be sure, were more abundantly supplied with one type of material than another and regional and even local styles developed on this basis. Thus in medieval France, where the art of stone working was developed to amazing heights, Albi produced a unique style of brick architecture due to the lack of stone in the immediate vicinity and the great quantities of good clay. Through these two milleniums the designer worked with a handful of materials: wood, stone, plaster, tile, brick and a



Bubbles on the wall as well as in the tub. Fish and sea weed, too, to suggest water beyond. Courtesy The Tile Products Manufacturers Association.



Here the walls are covered with Armstrong's Linowall. The color is peach with a black dado. The floor has Armstrong's black Marbelle with a coral inset design.



The white birds flying over the water lilies and the clouds bring indoors an agreeable touch of the outdoors. Courtesy The Tile Products Manufacturers Association.

few scarce and expensive metals. The importance of materials as such is well shown by the example of glass, virtually the only important new building material during the period; its production in appreciable quantities was a vital factor in two great architectural developments, the cathedrals of the middle ages and the magnificent country houses of England. Similar perspectives were opened up by the introduction of iron during the last part of the nineteenth century, perspectives which are only now beginning to be realized.

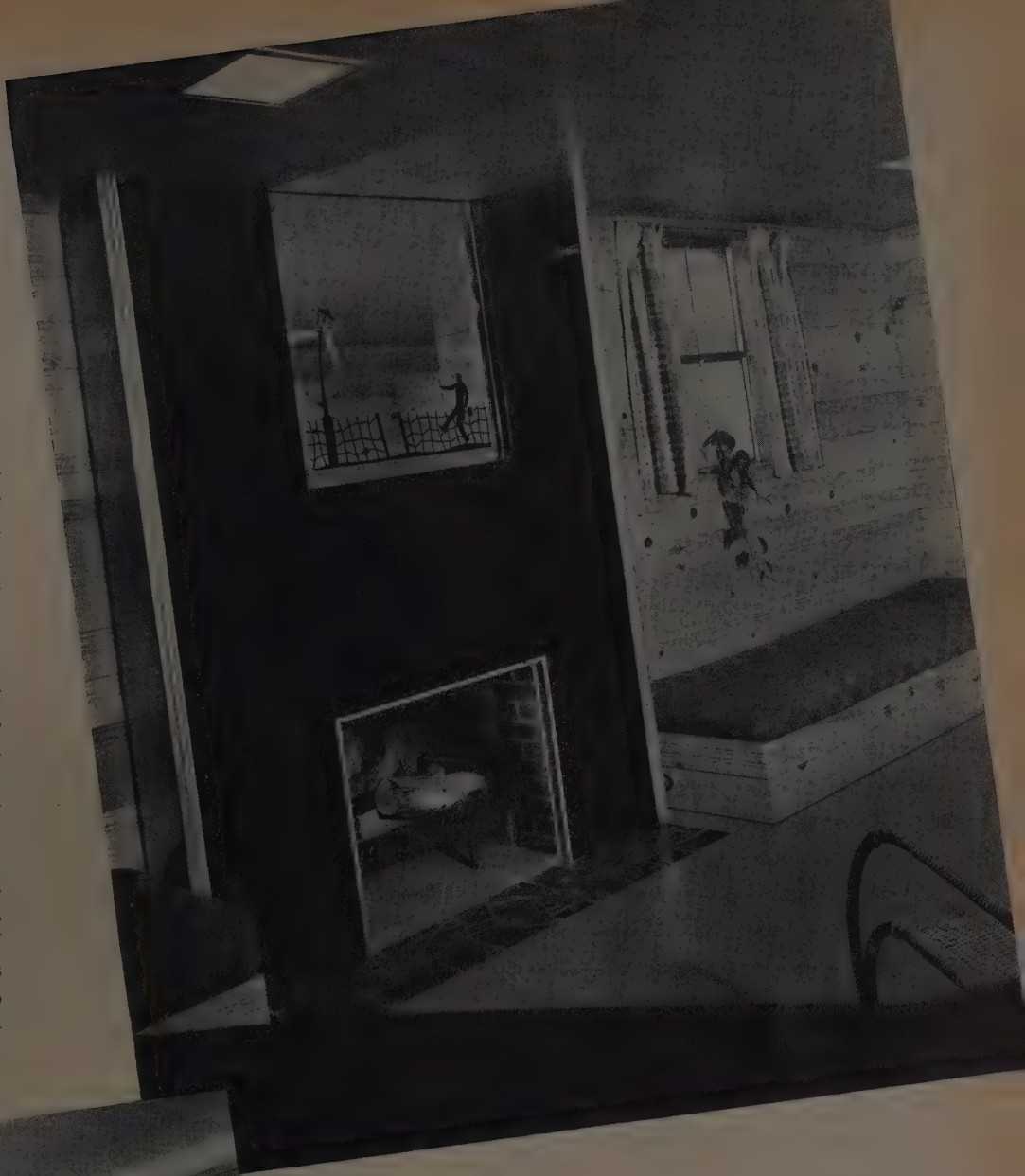
The very abundance of new materials which have literally burst upon the market in the past twenty years presents not only tempting possibilities, but also rather staggering problems of choice. Nevertheless it is important for the would-be home owner to become familiar with at least a few of the most important of these products. To illustrate the complexity of the present situation, consider the not uncommon case of the family which would like at least one of the rooms in its new house done in wood. A reasonable desire, one might well conclude—particularly in this country where wood is the basis of our building tradition. But what kind of wood? In the 1700's the answer was easy: a native pine, maple or cherry—laid up in the form of paneling. Such walls were used in every Colonial house, and whether simple or costly the basic scheme was the same, a framework into which rectangular pieces were introduced. Not so today. In the first place, you have your choice of woods from the four corners of the earth, in the form of veneers glued to layers of less expensive wood. Such walls can be laid up so that no joints are visible, or the joints may be emphasized by mouldings. Or it is possible to purchase veneers with a backing of cloth—applied almost as easily as wallpaper. Recently some ingenious architects took plain flooring boards and used them to produce an unusual and attractive wood interior. The mention of flooring serves to recall to mind that the common thin wood strips no longer represent the limit of choice; a great variety of laminated wood strips and blocks have been produced recently which make possible an extremely varied series of decorative schemes. One objection to wood is the ease with which the surface can be marred, and the care necessary to preserve its naturally rich and glossy ap-

pearance. Here a new answer has appeared in the form of a kind of matting woven of extremely thin strips impregnated with a plastic which insures a permanently attractive surface and great durability. Cigarette burns have been rendered non-existent as a problem for the housewife by the introduction of still another type of wood laminated with metal, the hidden metal serving to conduct heat away from the spot so rapidly that it is almost impossible to char the surface. So much for wood.

The largest areas inside a house are the walls and ceilings; they are also the most visible areas and consequently of prime importance in any decorative scheme. Here one finds that the stock material, traditionally used in the overwhelming majority of our houses, is plaster. For all its stodgy respectability, it is still a material to be considered seriously. Ideal as a surface for paint or wallpaper, it is inexpensive and easily applied to irregular or curved areas. If it should be damaged it can be repaired with the greatest of ease. Applied to metal lath, it constitutes a substantial protection against fire. Where rich effects are desired, it can be used in the forms of stock or special moulding and can be carved, gilded, and given a number of other interesting treatments. And yet, with all these advantages, plaster is today being pushed out of its exclusive position by a number of other materials which have only recently come into wide public favor. All of these are similar in that they are obtained in the form of sheets, processed at the factory and require only application to the wall framing.

For all its well-known merits, plaster has a number of disadvantages, chief of which is that it takes a long time to dry. This means that weeks are added to the time needed to build a house which might otherwise be eliminated from the building process. Also, important is the fact that literally tons of water are introduced into the house by the use of plaster, and the effect of water on wood framework is far from inconsiderable. On both of these points the competition of sheet materials has been serious, since the laying up of wall-board takes very little time and the process is clean and dry. Raw material for these sheets includes gypsum, cornstalks, shredded wood fibre, wood veneers and asbestos. Some, such as ply-

wood, are enormously strong and reasonably priced. Others, such as the gypsum boards, are not as strong but they offer an excellent smooth surface, good fireproofing qualities and low cost per unit of area. Still others, notably those prepared from vegetable or wood fiber, have insulating properties which mean a substantial saving in heating expenditures. Many of these boards come with a finished surface, so that no painting or papering is required; here, obviously, is another possible saving in money and certainly in time. A special category of wallboard is reserved for use in baths and kitchens. Asbestos sheet is an excellent example of this type; it can be obtained in a number of colors with a high gloss finish that is impervious to water. Imitation tile also falls into this group. Its only disadvantage is that, of all imitations, it would



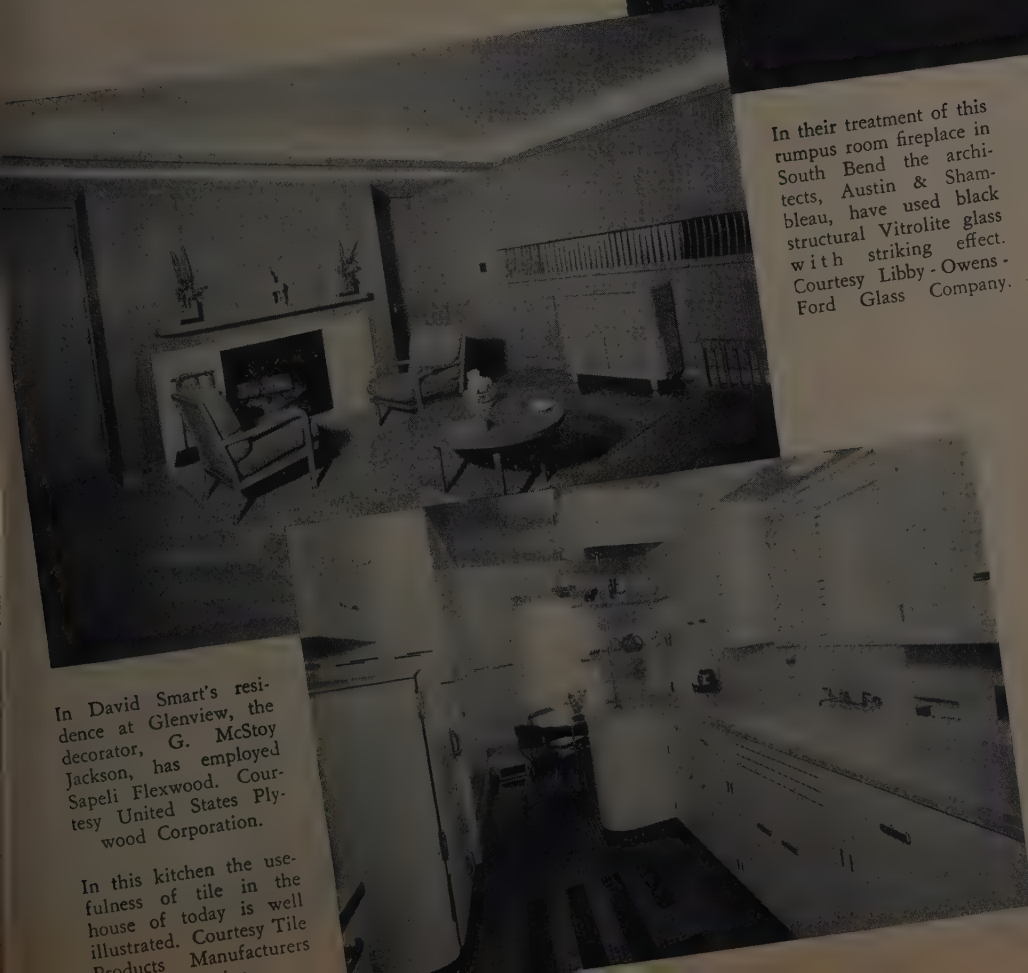
In their treatment of this rumpus room fireplace in South Bend the architects, Austin & Shambleau, have used black structural Vitrolite glass with striking effect. Courtesy Libby-Owens-Ford Glass Company.

be better if it did not try to look like something it is not. Most promising of such materials are the various plastics, which can be produced in any color, have a pleasing texture and are extremely durable.

As might be expected, wallboard is not perfect and its weakness is the strength of plaster. When one comes to the end of a sheet there has to be a joint, and while a number of manufacturers have developed most ingenious ways of hiding the joints, with most of the boards they must be accepted and handled as part of the design. Another possible disadvantage is the fact that the sheets come in certain specified sizes and if much cutting is required to make them fit the walls the waste is considerable. These characteristics have both been recognized in the modern house, which more and more is being planned on units of (Continued on page 47)

In David Smart's residence at Glenview, the decorator, G. McStoy Jackson, has employed Sapeli Flexwood. Courtesy United States Plywood Corporation.

In this kitchen the usefulness of tile in the house of today is well illustrated. Courtesy Tile Products Manufacturers





China for formal entertaining

Elegance for the formal dinner table, or a lovely setting for the wedding breakfast. The Wedgwood service plate has a silver lustre background with delicate floral design in white. From Black Starr & Frost-Gorham.

Kirkwood shows fruits and flowers in a traditional old English design in soft blue, green and plum on a deep cream ground. The decoration is underglaze and done by hand. Royal Doulton.

THE busy hostess planning her fall season well knows how important her china will be in any scheme of formal entertaining. For china sets the keynote of the table, the more so at present when colorful patterns are very nearly the rule and even large formal dinners have acquired a new sparkle from their use.

With many tastes to consider, from young couples in their first apartment to owners of country estates, the china on these pages was chosen as representative of the present trend. In English Bone china there is a tendency toward simpler treatments, softer pastel colors in borders and lighter decoration. Turquoise is proving a popular shade after the deeper tones of former seasons.

In the fine English earthenware, suitable for both formal and informal use, there is definite emphasis on the typically English designs of the eighteenth and early nineteenth centuries. The colors are clear and the designs underglaze, making them practically imperishable.

Whether your plans include new service plates or an entire set of dinner china for the fall bride, you will find an abundance of charming patterns from which to choose.



thly embossed rim of Balmoral is in low relief, sharply defined under the champagne glaze, a design typical of the house of Wedgwood.



Return to simplicity, a new trend in fine china. Delicate rose pattern with pastel border and gold edge on service plate shown below. Royal Doulton.



The Berkshire, an eighteenth century design in brown and blues on the gadroon shape, for formal or informal service. Royal Doulton Bone China.



Field flowers and grain suggest the warmth and sunshine of harvest time. From an old design of the early nineteenth century, retaining the original vigorous colors and shell edge shape. Wedgwood.



A delicate lace print at the rim of this service plate adds distinction to the floral medallion within. Royal Doulton.



Chains of turquoise laurel on a cream ground, a pastel nosegay on a white center for the Fairford by Wedgwood.

proximity to man. Nor is the initial expense, as compared with the purely ornamental pheasants, heavy. Blooded, matured birds, two years old, can be had for from two dollars to two dollars and a half apiece while young ones, according to their age in weeks, range from ninety-five to one hundred and fifty dollars in lots of one hundred. One-day chicks are naturally cheaper; but, being more delicate than domestic ones, are better off in the incubator than in a tyro's hands. If you want to start your pheasant venture with babies, why not buy the eggs and give a brooding hen the job of hatching them?

Surely there is no prettier dooryard sight than a dozen or



Incubator-bred quail longing for the freedom of the wild they have never known but sense instinctively. Photos: Courtesy More Game Birds in America, Inc.

Game Birds On Small Estates

(Continued from page 11)

liam B. Osgood Field, who had an extensive estate in the Berkshires, once remarked that he was tired of raising ringnecks only to see no end of them fly away beyond his domain and thus become easy marks for any roving man with a dog and gun.

Self-liberated birds ought not to be looked upon, however, as a total loss of love's labor. With a wider area of freedom they gain in wariness and as a consequence some of the birds are bound to seek and find sanctuary for a race that remains, after all, wild. This despite what human beings have done to master the pheasant since the days when

the Argonauts, as the legend goes, brought it to Europe from the banks of the Phasis in Colchis. Any companioning should be regarded as a pleasure leading to the broader viewpoint of having had a hand, no matter how small, in the furthering of game conservation.

The ringneck is not, of course, a native game bird. But it may be called such in this important anniversary period; just a century and a half has gone by since Benjamin Franklin's son-in-law, Richard Bache, set free some pheasants on his New Jersey place—near what is now Beverly. These English birds, and the

ones George Washington apparently failed to release at Mount Vernon, may or may not have had in them the blood of two Chinese species with white neck-rings introduced to England long after the Colchis kind followed—or is said to have done so—the Romans to Britain. But the real pheasant acclimatization start was made in Oregon, in 1881, when birds from China were freed and flourished mightily, to the end that sportsmen in several states might have one day these sturdy pioneers to thank for the blessing of good shooting.

But if the ringneck is not aboriginal there is no gainsaying the right of the bobwhite to that distinction. From time immemorial the cheery voice of this species has been heard all the way from Canada to Florida—not infrequently, on a farm, close by the house. The "part-ridge" of the nearer South, it has been a more or less neighborly bird from the time of the coming of the white man. Perhaps too friendly, for its voice is not so common a sound as of old; conditions favorable to it have been changed for the worse by the march of civilization. Because of this, and wholesale slaughter, it was actually decreasing to the danger point when, fortunately for it, hand-rearing came to its assistance.

This hand-rearing, with bantam mothering, presents no particular difficulty to the amateur. He has before him a straight hatching and rearing course and if he wants his home-breds to stay near by him he may be reasonably sure that they will do so provided there is ranging ground of moderate extent. The gregarious bobwhite is the easiest of the land game birds to manage in the wild; it is not much of a wanderer. Give it fifteen or twenty acres with the right sort of natural food and on that stretch of ground it will live contentedly. It thrives on weed seeds, whereas the pheasant will fly far in search of grain, small fruits and apple windfalls. So make little "Bob" your second choice. Bobwhites eight weeks old cost one dollar each by the hundred and grown birds four to six dollars a pair.

(Continued on page 39)



A practical little coop for bobwhites just out of the shell and perhaps from under a bantam willing to play quail.

so brown and yellow pheasant chicks fresh from the eggs. You feel inclined to wish that they might never grow up. But they will; all too soon the fuzzy balls are feathered and there must be penning to keep the youngsters within bounds against the time of liberation—if there is to be eventual freedom instead of the creation of a larger home-breed stock.

Liberation is usually done in the spring, when the new grass is making its appearance—and afield, unless your place has good cover for the birds to run into immediately. Pheasants are great wanderers; no estate is too large for them to leave without so much as a word of gratitude for their upbringing if they do not find cover and natural food conditions to their liking. Wil-



A simple dooryard coop like this one will answer well enough for the chick stage of ringneck pheasants hatched, and mothered lovingly, by an ordinary hen.

OUR NEXT PRESIDENT

*Selected by
The People*

MEANS

*Elected by
The People!*

The same type of spontaneous enthusiasm that *nominated* Willkie, will *elect* him.

THIS IS A CRUSADE of Republicans and *real* Democrats to choose a President who will restore national confidence to the point where national income will be sufficient to carry out our tardy defense program—the world's biggest *business*—a job for a truly big business executive.

MR. WILLKIE, you face the most colossal business problems any business man ever faced—putting this country into sound condition and directing our defense program. You have the combination of executive experience, fighting ability, brains, energy, humor, integrity, level head, spiritual qualities, simplicity, and sincerity, to be a truly great President. You will not break your promises. You will choose *big* assistants, not yesmen or screwballs.

You will not be a money waster. You do not come of a wealthy family. You *worked* your way to the top by sheer courage and ability.

You will be more statesman than politician. And you have no embarrassing political debts to any Hagues or Kelly-Nashes! You know war, from personal service for your country *at the front*.

Labor wants you because of your good record with labor—ever since *you* were a laborer.

Born and raised in farm country, and a good farmer yourself (according to your Indiana neighbors) you know the problems of the Farmer. You have a constructive associate in Mr. McNary, with his splendid knowledge of agriculture.

Your election will establish a new national unity—the will of the People.

TRUE DEMOCRATS—fed up with confused issues, broken promises, autocracy, wastefulness and anti-democracy, disgusted with the delay in our defense program, outraged by that disgraceful one-man convention and Third Term grab, distressed at the tossing overboard of *real* Democrats—they will no longer mistake "New Deal" for "Democracy"—they will go Willkie!

THIS MESSAGE is paid for by the Willkie Magazine Fund, an absolutely independent, non-profit, voluntary enterprise, interested solely in electing Wendell Willkie the next President of the United States. Read column to right. J.O.Y.



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... Willkie ... a Crusade ...

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(from a recent letter)

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3. It is or is not proper for President's family to use prestige of President's office for financial income? ... Is ☐ Is Not ☐
4. President should or should not violate third-term tradition? ... Should ☐ Should Not ☐
5. President is or is not justified in ignoring his promises? ... Is ☐ Is Not ☐
6. Delay in national defense program is or is not due to bungling? ... Is ☐ Is Not ☐
7. Should or should not public funds be used for political campaigning? ... Should ☐ Should Not ☐
8. We do or do not need a business executive to manage world's largest business problem, National Defense? ... Do ☐ Do Not ☐
9. An individual or nation can or cannot prosper by extravagant expenditure? ... Can ☐ Cannot ☐
10. We should or should not trade horses for a stronger horse? ... Should ☐ Should Not ☐

(See column to the right)

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Chrysanthemums That Are Reliably Hardy

(Continued from page 23)

while Ember is a distinctly worth while bronze and Laven-der Lady deserves its name.

But not all of the good singles, which are so useful for cutting, are of Korean blood. Astrid, which has a blending of soft pink, yellow and apricot, is the first true hybrid of *Chrysanthemum arcticum*. This blooms in early October and has a long season. So do the orange bronze Alice Howell, the brilliant red Cavalier and Grenadier, the white Princess and the shell pink duplex Daybreak. So long ago as 1924 the old Autumn Glow was crossed with the 1920 Ruth Cumming, one of the best of the reddish bronzes, and from this union came the double pink and white Jean Treadway as well as Apollo and Indian Summer. There is also that fine white pompon, to which in part the flower lover owes not a few worth while varieties.

Early Bronze is one of the best of the hardy pompons; this may gladden the eye even in August and is sure to bloom by mid-September. Judith Anderson, a golden wonder of old Long Island ancestry; Skibo, another well-tried yellow; Jewel, a superior bright pink; Ermalinda, of a lighter shade, and Brown Bess, a bit on the reddish side, should all be considered when a choice is being made. Likewise, in an array already bewildering—thanks to Charles H. Totty and Eugene A. Michel and others among the hybridizers—the white Jean Cumming, the bronzy coral Granny Scovill, the crushed strawberry Mrs. J. Willis Martin, the canary R. Marion Hutton, the brownish crimson Rapture, the large white Tasiva and the gold Mrs. Sam P. Rotan are all appealing.

Then, of the cushion type, there are the very early pink Amelia (azaleamun), the yellow, the white and the bronze; of the decoratives, the yellow Provence and the white Norman-die; of the "spoons," the pink, the white and the yellow, and the deep orange Cydonia, named

for the bright flowering quince.

If, in trying to keep pace with the chrysanthemums distinctly of the day, the garden amateur has found his path beset by disappointment as to the hardiness of the newcomers, I am free to say that as a rule this has been the fault of the buyer. It is the business of the seller to sell, not to impart gumption to his customer. And that is all the culture of hardy chrysanthemums requires—the plain ordinary gumption of the gardening matrons and spinsters whose pride in their "artemishies" is one of the memories of my boyhood. The simple rules that they taught me, I am sure, are equally applicable to improved forms of today the like of which they never so much as dreamed of.

The cold of winter, for one thing, is not the prime foe of reliable hardiness. Rather, give first thought to location. This may be exposed to a degree, but the spot must not be so low that water will stand and form an ice sheet.

The smothering sort of protection should likewise be avoided. Usually I find leaves placed around, not on top, sufficient; and I have known the old kinds to get along without even that. As the autumn fades cut the stalks to the ground and lay them loosely over the plants. It is well also to put a little soil around before the leaves go in. For hardy chrysanthemums have a way of heaving through the action of frost, which induces weakness or, worse yet, fatality.

And there is the matter of separation. Chrysanthemums increase rapidly through new shoots and there ought to be a regular spring division. Take the best-looking shoots for setting out and do not have any hesitation about throwing away middle ones that look unpromising. Stake, lightly, the plants betimes—unless you want bloom cascading over a wall or running riot on a border's edge. If you do want this, leave the plants to follow their own sweet will.



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When the plants reach a height of about six or eight inches pinch off the tops of the shoots. If more branching is desired, pinch again later on. It will hurt a bit until you get used to it; but in due season the resultant effect will be ample compensation for the pain. As for disbudding, that is a moot question. It must be done if you are looking for large and uniform blooms; but I prefer clusters, with the flowers coming as they may. They are better for garden color and any disadvantage for cutting may be set down as negligible.

For protection against Jack Frost, who is much inclined to brown the petals of chrysanthemums, it is an old New England custom to put cotton sheeting or newspapers over the tops of the plants on an evening when a visit is expected. This is as good a custom today as it was yesterday.

Chrysanthemums need not be permanent dwellers in the hardy border. Grow them along in rows, perhaps in the vegetable garden, through the summer and then lift them when the time comes to replace the dying bedding plants.

Game Birds for Small Estates

(Continued from page 36)

Of the water fowl, the mallard is the simplest thing in the world to raise on a small place and a fine enough fellow a drake in his courting plumage is. But this species domesticates itself so quickly as to put somewhat of a damper on breeding enthusiasm. Not that the mallard is not worth while; it is, if the strain can be kept pure by weeding out consistently all evidences of waywardness in mating. Nor is the black duck any problem; it will even invite itself if it sees other ducks feeding on your place.

The wood duck, still so much in need of protection that Canada as well as this country is confining the closed season, is a far more fascinating object of a helping hand than either the mallard or the black duck. Although this beautiful bird is extremely shy in its habitat, it will accustom itself readily to surroundings that are no more than an approximation of the wild. Year after year it breeds in Central Park's most southerly lake, right in the heart of the metropolis; and parents and young alike make friends there with any one offering them food that they can get without grubbing for it. At last accounts eight of this season's eleven ducklings were waxing strong.

If you have wildwood and adjacent water you can do for the wood duck what Allain White did for the species in Western Connecticut some years ago. He and his English gamekeeper set about locating wood duck nests

in the holes and from each one took an egg or two at a time. When these had accumulated sufficiently in number a batch was put under a bantam for hatching—as with hand-reared quail. The young were kept in durance until the spring and then released in their ancestral swampy spot to join the migrants returning from the Southland. Nesting boxes were placed on posts as well as in the trees and with the annual increase the colony grew into the hundreds. Some of the banded birds came back from as far as Florida.

The green-winged teal, costing around twelve dollars a pair, is another duck of small size that is a beauty on the home water.

Although the Hungarian partridge, which at first seemed doomed to disappear wherever it was planted, has become a marvelous success, especially in Alberta, it is not a likely subject for the small breeder. It does best in a grain country where the snow does not lie so deep as to bury the chaff heaps.

This being a what-to-do, rather than a how-to-do article, the reader is referred to that admirable non-profit foundation, More Game Birds in America, at 342 Madison Avenue, New York, for the essential breeding details. Besides the handy pheasant and quail manuals, with full particulars as to the required Federal and State licenses, there is a pamphlet "Small Refuges For Water Fowl." Editor.



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By GURDON NOTT



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NEW YORK
Herald Tribune

230 West 41st Street, New York City

IT IS always a pleasure to sit at the feet of a gentleman of the old school, the rare bird who is the real article, and just listen. He will not be "drooly," nor will he spot his talk with jeremiads having to do with things not being what they were in his day, and so on. Nevertheless, if he gets on the subject of food and service he is more than likely to give you the impression that he thinks it a pity the trend is dangerously down hill.

And just as likely this man will go on to recall Delmonico's when it was Delmonico's—the establishment on Fifth Avenue, just above Madison Square, which has a unique place in the history of metropolitan life. Food and service was the dominant note of this restaurant in the era before decorations and music were deemed essential lures to eating places. The old order changed when Delmonico's moved to grander quarters farther up the Avenue—and did not succeed in carrying tradition with it. Then came the menace of jumping up from the dinner table for dancing. Of this, especially, there is altogether too much. The practice is bound to dishearten the best of chefs, who has reasonable enough fear that his skill—almost a religion to him—is going for naught. The danger is, the gentleman of the old school feels, that if this sort of thing goes on there will be in the course of time a rising generation without thought of the meaning of good food and service. So many have already reached fifty years or so without knowing what is what and, worse yet, giving no indication of wanting to know.

The impression that the time-honored Angostura bitters derived its name in 1824 from the medicinal bark of a tree, *Cusparia angostura*, may be natural enough. But it is all wrong. The origin is the Venezuelan town of Angostura, now known as Ciudad-Bolivar. Which is going back a long way, since it was many years ago that the

manufacturing plant moved over from Venezuela to the nearby island of Trinidad. There, even with the war in Europe on, the tradition of the Angostura guest bar is carefully kept up. If you get off a ship calling at the vividly green tropical island, you are sure to be invited to step up to this hospitable elbow-bending place.

In Trinidad you will be assured, of course, that Angostura is a must as an old-fashioned whisky cocktail ingredient. But, as in the case of this bitters being taken in sweetened water before retiring or as a stomach-conditioner the morning after, few people seem to know about this use. You may also learn, and this to your surprise, that around a quarter of the output is taken straight as an *apéritif*. And a good one, too; the rum base imprisons the very numerous ingredients in forty-five percent alcohol. And what you do not know about the names of those ingredients and the manner of mixing them is what makes Angostura a drink apart. Why should you care, anyway? It is only the result that counts.

The very sight of Forbidden Fruit, even the sound of this cordial's name, is enough to send the mind of many an oldster scampering back to the turn of the century. Conjured up are memories of the Café des Beaux Arts at Sixth Avenue and Fortieth Street, where this amber-colored drink originated; of the Bustanobys, of Diamond Jim Brady thinking nothing of laying down one hundred dollars a plate to honor Lillian Russell at dinner; of "Reggie" Vanderbilt, another legendary host, inclined to go fantastic on occasion. Only Jacques Bustanoby, the youngest of the three brothers, lives to tell a family tale made up of a famous restaurant of its era and any number of celebrities passing in and out of it. He remembers how Louis Bustanoby was wont to mix drinks for the favored few; how thus it came about that the "drink of the gods," as it was called at first, was born. Before

long everybody appeared to want Forbidden Fruit and its globular 'bottle, gold-banded and with a golden crown atop, became a familiar as well as novel object. Eventually it crossed the Atlantic and was the only American cordial to be sold in Europe. At the Bordeaux Exposition in 1907 it won a first liqueur prize and a gold medal.

Forbidden Fruit, now being made again after the original secret formula, found its way also into two great dictionaries. By one it is described as "a cordial, composed of grapefruit and flavored with some essence" and by the other "a kind of cordial made with grapefruit." It was generally thought when it was new that this citrus fruit entered into its composition. Likely enough; for that appellation has been given to it as the fruit of the tree of knowledge of good and evil that grew in the Garden of the Eden. But also to the related, and far less agree-

able shaddock, the seed of which the sea captain of that name brought to Barbados in 1696; likewise to the *Tabernaemontana dichotoma* of Ceylon. All of which is preliminary to saying that it is good to see Forbidden Fruit back in the liqueur list.

It is a rule, long as rigid as the proverbial laws of the Medes and Persians, that red wine must be of the temperature of the room in which it is to be drunk. With what loving care the connoisseur has seen to this; you could drop into his dining room by daylight and note the treasured bottle, or bottles, of this or that choice vintage in plain evidence being made ready for delectable dinner delight. But the maker of that rule never reckoned with the air-conditioning of the remote future. The other evening, at a semi-public dinner on a somewhat large scale, the red wine was served—and it, too, was air-conditioned.

Habitant Furniture

Although habitant as applied to furniture made of knotty pine in this day and generation seems to hark back to the countryside of the Province of Quebec, the idea behind it is of distinctly American stock. Of Northern Michigan origin, the idea really grew out of the need of furniture for a lodge in the wilderness—furniture along this country's pioneer lines and thus quite in keeping with a building of primitive architectural character. But the idea simply would not stay put. One person

after another wanted some of the furniture, with the result that this thought is now a business. For rural houses where they "belong" the Habitant pieces of furniture, whether stained brown or with natural finish, have in their best estate a notable appeal in their very crudity of style. This is especially true of some of the tables, chests and chairs. The soft tones of the wood lend themselves well, of course, to the use of colorful chair upholstery and cushions.

It's About Time

(Continued from page 28)

glass-like plastics. Wood appears in new and simple forms; even plywood, a surprising material to find so used, shows that our designers are using more and more ingenuity and imagination. Many clocks are available in either regulation or electric movements, and both have their place. Electricity is a convenient servant. But storms have been known to raise havoc with power lines; many a suburban New Yorker rushed out and bought at

least one hand-winding clock after last winter's bad weather. Whatever you may want in a clock, you are pretty sure to find it in this season's extensive market; clocks for wall, table or desk, clocks with alarms from fire-sirens to music-box tunes, clocks that are charmingly decorative or strictly utilitarian. Whatever your needs, it will be your own fault if you have to ask of someone, "Could you tell me the time?"



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The English Cocker Spaniel

(Continued from page 16)

It is not uncommon to see as many as thirty or forty of them at the larger shows and at the last Morris and Essex spectacle there were eighty-three. They gained twenty-one championships last year. Furthermore, they have been giving brilliant accounts of themselves in the field. They have dominated the cocker stakes at the leading field trials for the past two years.

For the benefit of the uninitiated it might be well to point out where the injustice in the present arrangement occurs. Each variety competes in its own classes, ordinarily under different judges — each type has its own experts. The dogs which each judge considers best receives the designation of "best of type." Then the two come together for best cocker spaniel. And there's the rub. That award is almost invariably made by the person who has judged the Americans and is a specialist in that breed. He judges by the American interpretation of the standard and the representative of the British viewpoint hasn't a chance. What are virtues in one type are faults in the other. Often an outstanding representative of the English type is beaten by a distinctly second-rate American. Furthermore, since only the best of breed goes into the group competition — the groups are the spectacular show window in which novices at shows become acquainted with the different breeds—the English is deprived of the advertising value that goes with that stage in the elimination through which best in show is reached. Even many staunch admirers of the American as against the English cocker feel the latter is getting a raw deal.

The reason behind the divergence in the two types is interesting. Historians report that the original "cocking spaniel" in England was even smaller than the American dogs of today. And there came a tendency to consider him more for his qualities as a pet than as a hunting dog. At some stage in

his development, toy blood seems to have been used to shorten his muzzle and give greater roundness and prominence to his eye.

And it was as a general companion more than a hunter that he won his early favor in this country. His qualities are well described in an anonymous quotation which appears in Ella B. Moffit's excellent book on the American variety:

"Speaking eyes that follow every movement; sturdy, small body, romping by the hour with the children or wriggling in ecstasy to greet a returning master; loyalty that knows no bounds which the keen, nimble brain can compass; a dog for any place, any time, any person who has ideals — that is the cocker spaniel. To know him is to love him and forever bid him welcome to the fireside."

The same, those who know them say, could be written about the English variety. But while the American breeders were less concerned about the hunting qualities of their dogs—the average cover in this country is extremely tough for small spaniels—the English breeders were building their dogs up in size through the injection of setter and springer blood. The result was a spaniel considerably higher off the ground than the American type, with a more setter-like head and expression.

Unfortunately, just at first, there was sufficient divergence of opinion among the fanciers of the English cockers to result in the formation of two clubs in the variety. Nothing can militate more against the advancement of a breed than internal friction. That, however, has been overcome in the case of the English cocker and it now has the advantage that comes from two clubs seeing eye to eye and working in accord to win recognition for the variety as a distinct breed, entitled to send its own representative into the gun-dog group and thus have a chance, which it hardly possesses now, of going through to best in show.

Consult Your DECORATOR

By INA M. GERMAINE

Do you want your home to be a suitable background for you and your family? Everyone does, for the home is the most important material thing in one's life.

However, it is a difficult problem to select furniture, draperies, wall and floor coverings, pictures and accessories and with them create a home of charm and correct continuity. This requires definite training and years of experience which you could not be expected to possess, even though your taste is unquestioned.

Nor is it necessary for you to have all of this training, as your decorator is equipped with this special knowledge and can correlate your ideas with the exacting laws of decoration. When you consult your decorator, you are assured of a home which will serve as a correct background for you and the activities of your family.

Perhaps you already have a satisfactory home, but there are certain rooms which appear incorrect: rooms in which people do not seem at ease, nor linger. Your decorator will know exactly what is wrong with these rooms and how to correct them. There never should be any part of a home which cannot be used satisfactorily daily. The errors may be simple ones, inexpensive to remedy, but so important that they throw the entire scheme out of key.

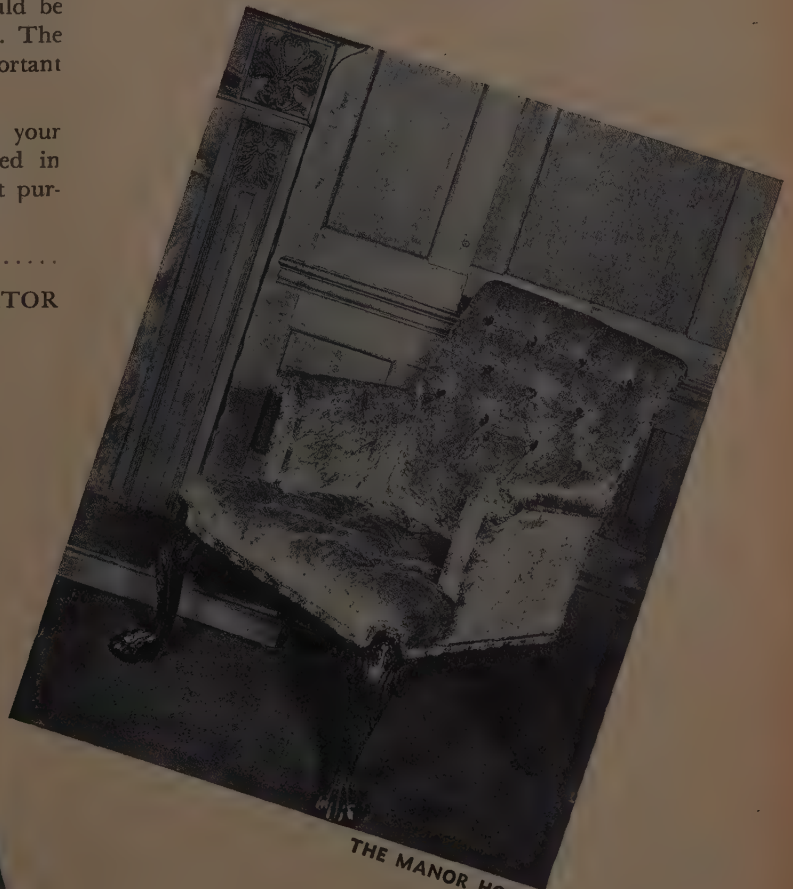
The satisfaction and advantage you will gain by having your decorator solve your decorating problems cannot be calculated in money. Probably the cost of one wrong piece which you might purchase would more than cover such services.

So when you decorate or refurnish your home, be sure to

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It is said that only two pieces of traditional furniture represent the ultimate in exquisite design and superb craftsmanship—the authentic piece which was fashioned by the Master, and the re-creation of that piece by Tapp.



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Automobiles

(Continued from page 20)

board and concealing hinges except on the rear deck doors of the coupes and cabriolets. But each door hides a rubber-ribbed safety step that serves the purpose of a running board. The interiors show a gain in both space and, particularly in the Special Deluxe, more luxury. A convenient refinement will be noted on the four-door models—hinging at the forward edges of the doors.

An especially interesting Pontiac feature is the complete fleet of Torpedo models—the streamlined cars introduced last year in a small way. This fleet, made up of three complete lines in the distinctive Torpedo manner, displays more speed than the Sixes and Eights of last year that they replace. With more room and more power, they have taken on new gracefulness. A side view reveals improvement of hood and trunk lines and the chromium belt mouldings are new.

Buick brings forward as a novelty the sedanette, with a body type uniting features of the sport coupe and the two-door sedan, thus taking the place of these models in the Special and Century series. Seen from the side, the "unisteel" body by Fisher seems the counterpart of an airfoil section. The new series, 90 Limited, is claimed to be the first thoroughly modern, streamlined and fully appointed car introduced in the higher-priced field in the past five years.

A newcomer well calculated to command attention in the low-priced field is the Nash "big economy car," Ambassador 600. Equipped with the "Flying Scot" motor, it is said of it that it will do thirty miles on a gallon. The Ambassador Sixes and Eights for 1941 also have a new motor—the twin-ignition, valve-in-head Aeropower.

RECORD MARLIN

The blue marlin now on view at the Waldorf-Astoria, although in the men's bar, is a woman's world-record. Weighing 730 pounds, it was caught by Mrs. Henry Sears off Cat Cay in the Bahamas last year.



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When You Build Your Home— Interior Finishes

(Continued from page 33)

measure corresponding to the available sheet sizes. Also the modern designer is not afraid to make use of visible joints as part of the surface pattern. Hence the most interesting uses of sheet finishes are to be found in modern houses; but it should not be inferred that they are therefore unsuitable for traditional types.

In the field of wall coverings the main changes are not in the materials themselves, but in their quality. Wallpaper, for one, is not only still popular, but is washable. Fabrics have also been treated for greater ease of cleaning. The use of these materials has furthermore undergone an interesting change. Where in former decorating practice it was customary to run the fabric or wallpaper around all four walls, designers today are restricting their use and finding exciting new treatments in playing upon the contrast between a plain wall and a decorated one. This type of decoration has also resulted in an extension of the types of wall coverings employed. If only one wall is to be covered with a rich decorative material, the limited area permits the use of more expensive materials such as natural and synthetic leather, rare woods and hand-printed fabrics. And the appearance of transparent plastics in large sheets makes it possible to use formerly unsuitable materials—such as lace, to mention only one—since the plastic covering keeps all dust and grime from penetrating to the material behind.

These plastics should have an interesting influence on wall decoration in general in the next few years and will no doubt appear in even more improved forms than those now available.

Whatever the materials selected for the house today, the same old rules of good design and good taste prevail. If two materials on the walls of a room are interesting, three may be restless and four ridiculous. The

same is true of textures. At present there is a trend to carry structural and exterior materials into the room. In many modern houses one sees interior walls of stone or brick. The trend is interesting and has possibilities, but it requires restrained handling and an understanding of just what effect is to be produced. Color in the latest of plastic materials may be quite as offensive as in paint; and, despite the great additions to the designer's vocabulary of materials, good color is still an art which requires the most delicate balancing of all the factors involved.

A danger in the newer finishes is that many of them are rather "slick"; some contemporary interiors, particularly those of a few years back, started out to be novel and smart and ended up looking like the familiar operating room. Here again it must be remembered that texture is something to which the average person reacts in a quite definite way; surfaces, both rough and smooth, have their proper uses. Just because a wall finish is new does not mean that it will be appropriate anywhere in one's house.

The main warning in connection with the use of interior finishes, however, deals not with rash experiments with new materials but the trite and repetitious use of the old. A study in knotty pine can be a handsome and comfortable room; but after every speculative builder from Newark to Pasadena has done it the treatment may become a bit tiresome. There have never been so many possibilities open to designers, and never have people been more receptive to good new ideas; still one finds that in the great majority of interiors the same stale tricks are endlessly repeated. So when you build, get an architect and decorator with ideas and discrimination, make up your mind what character your interiors should have and demand that it be achieved—with imagination.



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All men have the capacity to enjoy a lovely home, regardless of its dimensions. Quite naturally, then, a correct, yet eminently livable interior is a vital element of a happy home.

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A MARK YOUR DECORATOR RESPECTS

You and Your Real Estate

By CURTIS BUTTOLPH

THERE was a time, and not so long ago, when it seemed as if real estate were not, after all, man's last bulwark. And, in the throes of a great depression extended far beyond the dreams—even the fears—of so many of us, there was reason enough to wonder if the pseudo-proverb were not petering out.

But real estate, with all its trials and tribulations, remains a standby of standbys. Especially is this true of a home in the country within easy access of an urban center. There a salaried man has been able to meet changed circumstances of both income and outgo far better than if he were paying rent. For the unfortunate enough to be de-salaried all of a sudden, as has been so frequently the case, ownership of such a property has actually been salvation. With a bit of land, and the will to work, a small country place can be made to be partially self-containing—provided always one puts an end to vain attempt to go on trying to keep up with the Joneses. Of the miracles accomplished in this direction, the half has not been told.

True, the tax bill will come around once a year; but even that circumstance has had some of the dread taken out of it in communities that divide the toll into, say, July and January payments—which is easier on one than the landlord's first-of-the-month deadline, let alone the smaller amount of money involved. Likewise, if there must be a mortgage the modern manner of demanding that, along with the interest, a fixed percentage of the principal be paid off every six months is a great blessing—the full appreciation of which is by no means yet realized. By this not too painful means the purchaser of a country home with bank or other financial incumbrance has his mind concentrated on completion of ownership rather than

on potential foreclosure. A mighty good real estate lesson, this.

Taxes are sometimes too high in the country, as well as in town. But the taxpayer should bear in mind that this is a matter primarily up to him, not to the assessors. As a free citizen he has a right to protest, whenever he thinks there is over-valuation in view of apparent sale worth. He has only to exercise his privilege of raising objection; and this goes for town property also, if it is evident that the law to the effect that assessment must not "exceed full value" is not being over-stepped in the tax office. But he must remember that there is a time for this, and it is months ahead of the annual day of reckoning. "Why," he ought to ask in no uncertain voice, "should I continue to be assessed on twenty thousand dollars when the condition of the real estate market points plainly enough to twelve thousand as a fair selling valuation?" And, having put the question, he should urge his fellow townfolk to step up and follow his example as a simple matter of common interest.

The owner, meanwhile, may think of possible higher actual valuation in view of what the vast defense plan is already making renters feel in certain localities. These, of course, are the ones where plants having directly to do with preparedness are situated. In one community with a big factory working at wartime speed rents have gone up thirty per cent and in some instances no less than eighty per cent. In another place it is only ten per cent increase—low enough to make the tenant feel that it is cheaper to pay than move the household belongings. but with no lease to give assurance that another raise will not follow by the year's end. And there the tenant is, the while the owner is not.



A Desk of Your Own

(Continued from page 14)

the family, announcements of the arrival of the latest heir, invitations addressed for the more formal dinners and teas. Papers of actual or sentimental value are stored and future appointments recorded.

Because a desk may serve so many functions, we find it in an unlimited variety of forms. The simplest is, of course, the writing table, which is no more than a graceful table with one or several drawers. This was popular in several periods of both French and English design, and is the earliest form of desk. But desks gradually assumed other characteristics, and today we have every conceivable type in both traditional and contemporary design.

Desks of two general types are at present most popular. The first is the writing table with various arrangements of drawers and pigeon-holes added. These are often reproductions

of eighteenth-century pieces and are notable for their delicacy of line and exquisite cabinet work. They also have the agreeable quality of being equally at home in bed or living room.

More popular, however, is the flat-top, knee-hole type of desk. This desk, combining the best features of a table and a chest of drawers, is found in every period from Queen Anne to the present. Many are rectangular, some kidney-shaped, with tops smoothly polished or covered in fine tooled leather. Some have a secret cupboard at the back of the knee compartment where you may store your strong box or other valuables. Modern or contemporary versions sometimes conceal a portable typewriter in a side drawer.

The exact desk to suit your personal requirements should not be hard to find; but choose it well for you are acquiring a companion for years to come.

New Wallpapers

(Continued from page 24)

executed in the English manner so notably developed by Chippendale.

Early American and provincial papers are still as popular as ever and should continue to be since the designs are usually adaptable and suit the large number of homes which continue to be built in this period style. There are a number of new plaids, following an unusual demand last season.

In coloring, muted tones are still best, though the shades are slightly more positive. The range of so-called decorator colors is to be noted even in less expensive papers. Yellow and blues seem to have superseded peach in popularity.

To simplify selection, correlated groups are being shown—three papers retaining the same color scheme but in completely different designs. These are not necessarily intended for use in the same room, though two might be; but in rooms opening from one another. These are

particularly helpful when blues or greens are used—the most difficult of all colors to match without clashing.

Something to look forward to in the near future is a line of American-made *toiles de Jouy*, since the French product may not be available for an indefinite time. In fact, a number of French papers are being successfully copied in this country. While this is not true of the scenic papers, such as the exquisite panels of Zuber et Cie, there is an adequate supply on hand to last for many months. Their earliest paper, "Views of Switzerland," originally printed in 1804 and out of print for over a hundred years, is back again—printed from the original blocks by the same hand process.

The dignity of mountains, the simplicity of peasant life, stand out in well-nigh perfect perspective, a tribute to craftsmanship too seldom seen in these days of impatience and compromise.

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Sport in the Open

GOLF was the beginning of the country club idea, as carried out so finely now all over the land. As country life itself developed, however, it became by no means the end as well. Tennis, a natural adjunct, followed—and other sports making not only for wider variety of outdoor interest but the solution of the problem of putting to some use certain parts of the grounds not needed for the development of the landscape scheme. Skeet, for one, was a decided help in this problem. It was a new angle on shooting and therefore was quick to capture the interest of men who were trapshooters and of women as well. Moreover there was the practical side—the opportunity to acquire greater ease and greater expertness in the handling of a gun during the long period in which the game-shooting season was closed. A skeet stand grew to be, to no inconsiderable extent, the sportsman's trial ground.

In a broader sense than a country club feature, skeet is now a national pastime—as is evidenced by the number of clubs devoted to it and the championships which have come along with its rise and progress. There is a National Skeet Shooting Association and it is under its rules that the registered tournament at the Remington Gun Club will take place on the fifth and sixth of October. This on the Lordship range hard by the lighthouse in the Stratford section of Connecticut and for the North American championships.

Chase Me, to whose memory this month's Piping Rock Horse Show is dedicated, had a brief life—five years—but a romantically eventful one. Bred by John Bosley and Rigan McKinney in Maryland, this grown gelding by Purchase out of Mayanel was first developed as a hunter by his owners, Mrs. Bosley and her young daughter, Sara—and made good, distinctly. Likewise, as a four year old, in the field of racing—which is quite unusual for an equine follower of the hounds. Starting at Havre de Grace, he won race after race and by the end of 1933 had beaten Mate and Pom-

posity in the Brian Memorial and was accounted one of the great horses of the year. Unfortunately, in the Metropolitan Handicap of 1934, when he had Equipoise, Mr. Khayyam and Sun Archer against him, he fell with a broken leg and his brilliant career was over.

It would seem as if all the good deep sea fishing grounds were discovered some years ago, when New Zealand, Panama and Hawaii waters came within the range of the American sportsman. But S. Kip Farrington, Michael Lerner and others have fared forth to southward as far as Chile in search of fresh excitement—and found it. Off Tocopilla they have had as good July sport as they could wish, this while fishing in one of the Grace line's Elco cruisers. Mrs. John A. Manning, of Troy, whose husband holds the world's tuna record, made a new one for her sex when she landed with rod and reel a broadbill swordfish weighing eleven pounds over the six hundred mark. This beats Mrs. Farrington's record.

Targo may be best described as a new, and certainly timely, effort to bring the trap-shooting idea within the reach of the multitude. Actually it is an inexpensive introduction to trap-shooting and skeet—even hunting afield. Education in either case that may begin when one is in the youngster stage; for the Mossberg gun, without recoil, is light and the small compact all-steel trap that goes into the barrel weighs only fourteen ounces. Targo is furthermore convenience itself, in that a shooting area of no more than moderate size is called for.

The call on the part of the big game hunters for a new gun has been answered. They wanted an autoloading rifle in a caliber approaching the ballistics of the popular .30 Springfield '06 cartridge and they have it in Woodmaster, a highly modernized Remington type. A really fast worker this; but always under the shooter's control, since for each shot the trigger must be pulled and released. It takes the hard-hitting, long range .300 Savage cartridge.



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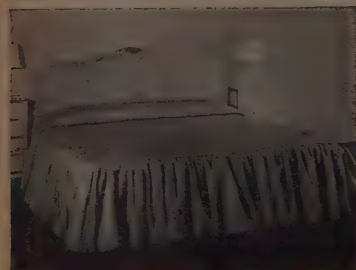
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Hoof Prints of the Autumn

By ROBERT BECKER PHILLIPS, JR.

A YEAR ago it could not, or would not, have happened out of France or England. That a \$50,000 flat race in this country should draw almost ten per cent of its entries from the ranks of steeplechasing would have been as likely as the appearance of Seabiscuit in a claiming race. No one had heard of such a thing—not, at least, in the past thirty years. It was firmly fixed in the minds of our breeders and owners and racing public that the flat horses ran for the big stakes and the steeplechasers for less money—always over jumps and at much greater distances. On the Continent, distance horses switched back and forth between the turf and racing through the field; but this was regarded as European whimsy. When Azucar, a former steeplechaser, won the first Santa Anita Handicap in California, that also was considered the exception to prove the rule. So a jumper had won a \$100,000 stake. Well, anything can happen on the tracks.

I would not like to predict that one of the ten steeplechasers nominated for the New York Handicap at Belmont Park on October fifth is to become the winner, but it does not happen this year, it will the next or the year after. For the new handicap Alfred G. Vanderbilt has established as the *pièce de résistance* of Belmont's fall meeting is to be run at two and one quarter miles, and distance is as great a leveler as weight. It may level the supposed inequalities between William Woodward's Fenelon and Isolater and, for example, Pete Bostwick's Cottessmore or L. B. Mayer's Ossabaw. It may show that Mrs. Esther du Pont Weir's Deanslaw or Mrs. Louis Stoddard's Straw Boss can make it warm for the 1940 Derby winner Gallahadion, or take the edge off the good name of Greentree Stable's Hash when the running goes into the third mile. Certainly it should, above all things, show that the community of interest between the flat and steeplechase stables is stronger

than either had imagined until circumstances abroad tossed squarely into the lap of Americans the responsibility for developing and racing a true breed of stayers.

Perhaps very few of the nominees from steeplechase ranks actually will go to the post in the New York Handicap. A few of them will, I imagine, be eliminated simply because they race in the Grand National Steeplechase of three miles at the same track October fourth. Because there are five duplicate nominations between the Grand National and the New York, I hope the Belmont people will see to it next year that the two stakes are set farther apart, in order that a good horse may race in both. For the record, let me list the handicap entries which either have raced over brush or hurdles or run on the flat at the hunt meetings or been schooled for steeplechase racing. They are—Cottessmore, G. H. Bostwick; Landlubber, G. D. Cameron; Ossabaw, L. B. Mayer; Longchamp and St. Patrick's Day, Richard K. Mellon; Straw Boss, Mrs. Louis Stoddard; Felt Slipper, Louis Stoddard; Chaloner, E. B. Schley and Deanslaw and Larchfield, Mrs. Esther du Pont Weir. Checking these over, I find they are with two exceptions aged five years—Ossabaw is six and Larchfield four; that that some have won stakes. Others have won fair handicaps and one or two seem to have little to recommend them against the flat stake runners, except that they are bred for distance and have been trained for it from the beginning.

If no one of these gets within throwing distance of the winner of the New York, the race still is an historic event, the beginning of a new era—or the return to an old one, if you prefer—in distance-racing in this country. Mark it as such, and save the program. From that event many more will spring, and it is only fair to remember who were leaders and who led in this revival.

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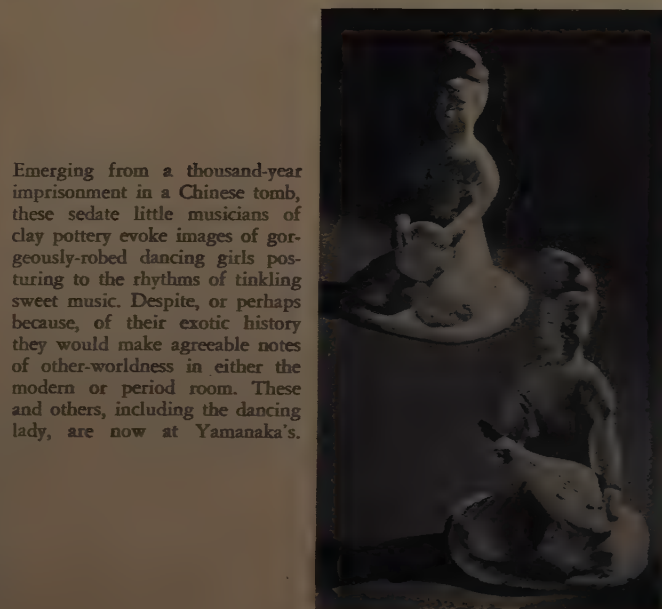
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Antiques for the Home

A master artist of the seventeenth century executed this exquisite bit of bronze sculpture. The *torchère*, in rarely fine condition, was recently brought over from England, where it had doubtless been taken after the defeat of the Armada, as were so many of Spain's treasures. Works by the same artist are also in the Vatican, Louvre and the Metropolitan Museum of Art. Harold Kaye.



A hint of rusticity is supplied by these charmingly decorated mirrors with old bleached oak frames, crested in leafy design. The notes of *chinoiserie*, painted under the glass in gay colors, are reminiscent of Pillement. Lyman Huszagh. Photo: Old Masters Associates.



Emerging from a thousand-year imprisonment in a Chinese tomb, these sedate little musicians of clay pottery evoke images of gorgeously-robed dancing girls posturing to the rhythms of tinkling sweet music. Despite, or perhaps because, of their exotic history they would make agreeable notes of other-worldliness in either the modern or period room. These and others, including the dancing lady, are now at Yamanaka's.

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October Nights in Town

WITH the month of the hunter's moon here again there is the natural running to cover. It is on the roof, instead of under the roof, now. And, for eight months on end, no more sitting at sidewalk tables—which have given New York in recent years a suggestion of a time-honored custom in the large cities of Continental Europe. "The summer is ended."

Nevertheless, there are places where the sky may be looked at while one is dining, or is at supper after the theater—through clear glass which keeps out the cooler air of an October evening. The Rainbow Room for one. Here, at the highest point of the urban mountain range that is Rockefeller Center, one looks down on the fascinating panorama of all New York alight. And hears Elvira Rios, the Mexican singer with a romantic touch to her art, who has made such a hit that her engagement has been extended until early in the winter. As a highly individual type of entertainer, she has caught on much after the manner of Lucienne Boyer and Beatrice Lillie. For the essential terpsichorean variety in the evening's entertainment there are the appealing Maurice and Cordoba—back with the warmest sort of welcome on the part of all who remember them when they were at the Rainbow Room twice before.

Come the eighth of this month, the Persian Room at The Plaza which is an integral part of the life of the town will have a new aspect as well as a fresh program. But there will be only Lillian Palmedo's colorful Persian murals to remind one of seasons before. Scott & Tegan, who designed the room when it came into the New York scene half a dozen years ago, have done away with their gold columns and black glass panels and there is now for the most part a soft note to the ensemble—this conveyed by powder blue, pinkish beige and oyster white. Frequenters of the place will also observe that the music platform, where Dick Gasparre's or-

chestra and Gerry Morton will see that the dancers have proper inspiration, has been moved to the south side of the room. Russell Markert will direct the floor show—a novelty here and the first showing of which will be for the benefit of European children in need of help.

A new topic for conversation when the Sert Room at the Waldorf-Astoria becomes a favorite gathering place again on the tenth of this month will be Los Chavillos Sevillanos. The praise that these "little kids from Seville," Antonio Ruiz and Rosario Perez, have won for themselves in Spain, Mexico and South America is bound to be echoed cordially here. Although the lad is only seventeen and his girl partner also under twenty, they are both well-seasoned dancers. Antonio has been at it since he was six. On the same evening Eddie Duchin brings his orchestra down to the Sert from the Starlight Room.

Hildegarde, who will continue to delight patrons of the café lounge of the Savoy-Plaza through the seventeenth of this month, is clever enough to write the words of some of her songs. And more; she can do her own orchestration on occasion. As to her successor, Dwight Fiske, it is enough for his multitude of admirers to know that he has a new fall crop of song-stories to go along with some of his old ones. The Emile Petti orchestra is, of course, on the nightly entertainment and will be until almost the close of the year.

The rumor that tea dancing is again in vogue is amply confirmed by the fact that even the Stork Club is sponsoring this diversion, although cocktail dancing might be a more descriptive term to use. Charlie Wright and his orchestra are on hand, giving way to Jack Harris later in the evening.

Not one but three society singers, Eleanor French, Adelaide Moffett and Maggi McNellis are being featured at Armando's this winter. Frank Mandella and his orchestra are on hand as usual, alternating with Pedrico's rhum-



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ba band, and each week debutantes and post-debs gather at the Tuesday Town Club for luncheon and bridge.

The young married crowd still finds Tony's Trouville one of its favorite spots from luncheon until closing, with emphasis on the cocktail hour when Alec Fogarty

Autumn in Theaterdom

THE entire world being pretty much that way these days, it is not all astonishing that New York's theaterdom is wondering where it is at. With infinitely less reason, it has been more jittery than London's—which has carried on wonderfully in a trying war period; until recently it had more theaters open than New York. Here the World's Fair failed again to bring a summer boom and by the middle of September had not got to any sort of a start; the Labor Day holiday did not bring the customary advance guard of novelities.

For whatever start there was, more credit goes to the revival of "Kind Lady," after a successful summer in the "straw hat" field, than to the initial newcomer—the "Jupiter Laughs" of Dr. A. J. Cronin. There is a good idea in the Cronin play; but it, the contrast of spiritual and medical thought, has not been worked out with the skill that Paul Bourget displayed in that admirable novel with a Great War background, "Le Sens de la Mort."

Drama got to a somewhat braver start with Elmer Harris's play of Prince Edward Island life, "Johnny Belinda." Taking an old idea from "La Mulette de Portici," more often called "Masaniello" hereabouts, there is a deaf and dumb girl as a heroine and, save for a badly lugged-in sick-bed scene, this is worked out in fairly good form at the Belasco. That is to say, the idea is; structurally there is too much straying from the simplicity of village life to the melodramatics of, say, "Way Down East." The Harris play came, at any rate, at a time when something new in that line was needed—even if it were no great shakes, it was welcome.


The returning "There Shall Be No Night" did far more

presides over the piano in his own inimitable manner.

The Café Pierre continues to be one of the most popular and hence crowded bars in town with music by Bob Knight, recently voted most popular society orchestra leader by New York debutantes.

for the early part of the season than the two newcomers. It brought back to the Alvin a play which Robert E. Sherwood has keyed skillfully to a wartime era by restraint rather than any attempt at heroics. This explains to no inconsiderable extent the hold it has taken on the metropolitan public—which will be forced to see it go early in November, as the entire country is calling for it.

As to late autumn, those who are wont to sing "When Mr. Shakespeare comes to town," who have no hankering for "the end men's jokes"—or the contemporary musical comedy equivalent—will have a mid-November opportunity to repeat it to their heart's content. The Theater Guild's Shakespeare chapters are not among its worthiest; its "Much Ado About Nothing" never reached Broadway and "The Taming of the Shrew," although a box office success, offered scant joy to the discriminating theatergoer. With "Twelfth Night" it will be different, one may be sure; for Margaret Webster, who will direct this revival, has thrice done Shakespeare justice which had been sadly lacking on the New York stage for many years. What Maurice Evans will make of *Malvolio* and Helen Hayes of *Viola* remains to be seen; but there is ground for pleasant anticipation. For the new Maxwell Anderson play, "Journey to Jerusalem," which is due on the fifth of October, there is like thought. Of the musical shows that this month will bring, talk is centering on "Panama Hattie" and "Boys and Girls Together," the former with new Cole Porter sophistications. In the same class, but not white, is "Little Joe," with a Vernon Duke score, and in the October offering is also the new revue on skates, "It Happened on Ice."



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Give Dogs What They Pay For

By ARTHUR ROLAND

EACH year the American dog owners pour millions of dollars into the public coffers in the form of special license taxes on their pets and in a surprisingly large number of cases only a small part of what they pay in is returned to them in the form of special service for their dog.

One does not have to go very far into statistics to become convinced that the pup is in a sense a victim of "taxation without representation." He finds himself supporting police pension funds, the volunteer fire department or paying the actual running expenses of his community. And too often such necessary things as the adequate policing to eliminate strays, the conducting of a proper pound and the enforcement of local dog ordinances are either half done or not attempted at all.

Last year in New York State dog owners outside of New York City and Buffalo, where the A.S.P.C.A. handles the matter, paid \$1,032,184 in license fees. Of that one hundred and forty thousand dollars was paid to meet the damage dogs caused to farm animals and the balance went heaven knows where. It would require an examination of the budgets of hundreds of local communities to find out just how much was devoted to dogs.

The dog can not do much about it. He cannot speak up before the budget drafters to point out that when stray dogs are permitted to wander about in his community, his health and that of his owners is being threatened. He cannot point out that if the money he contributes

to the public treasury were actually spent on enforcing canine laws, the dog's place in public esteem would be higher.

But if the dog must remain mute, his owner can and should speak up for him. The trouble is that that involves the obligation of a dog owner toward his pet—an obligation that altogether too many dog owners hold lightly. The dog gives every ounce of his devotion to his master and can not, even if he would, ask anything in return. That places upon the human end of the partnership the responsibility of figuring out what is best for the dog and then doing what he can to provide it. And it does not end with providing the pet with plenty to eat and a comfortable place to sleep. The dog's very right to live in some of our larger cities is being endangered by the fact that his master does not realize that it is important that he be kept under control when off his own property.

The only way of making sure that the money which the dog license represents is spent on the care of the dog is for the people who pay the tax to demand that it go for that purpose. That, in turn, can hardly be done effectively by individuals. It requires the concerted action of all pet owners in a community. They should band together, first to impress on one another the responsibility of the individual toward his pet in reaching a sensible solution of dog problems and then to raise their voices as to how the dog tax money should be spent.

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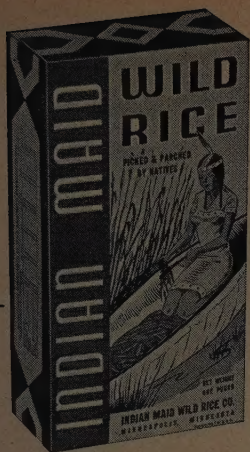
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Fair Gardens

NOTHING in the Gardens on Parade, visioned so admirably by Mrs. Harold I. Pratt, seems to have set more World's Fair visitors a-wondering than the section devoted to fruit trees trained in *espalier* style. If one may judge by the rapt admiration and the questions asked, these trees have been to many nothing less than a revelation. Which is not strange in view of the neglect of such an appealing method of arboriculture on this side of the Atlantic—in spite of the excellent example Europe has shown for years and years.

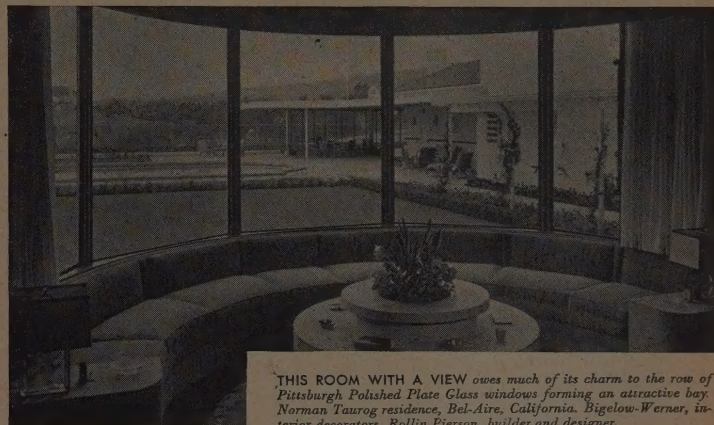
Here one may count a full hundred good apples on a wall specimen with only half a dozen branches and a pear tree trained similarly can be relied upon to do just as well. On the larger and more attractive scale demonstrated the cost naturally runs into money—two hundred and eighty dollars for the arbor, of either fruit, and one hundred and fifty for the garden house. But, bear this in mind; it has taken twelve years of hard work to train these trees to the point of your beginning the enjoyment of them.

Worth noting, too, are those similarly trained grapevines along the Court of Power, mostly foliage last year but fruiting well this season and suggesting what may be done with some of the commoner kinds within their cultural range. And, to turn to an unrelated subject, not far from them the still too rare *Franklinia*, which dooryard after dooryard should cherish, giving generously of its late white bloom.

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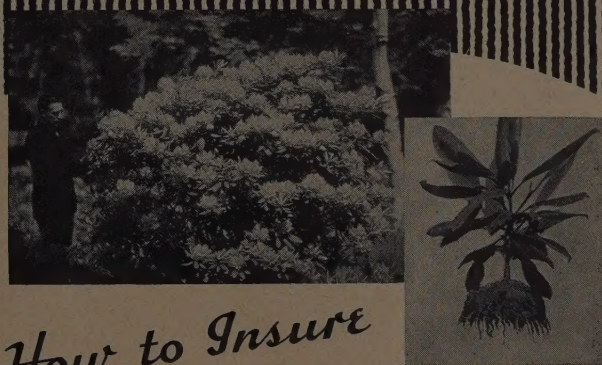
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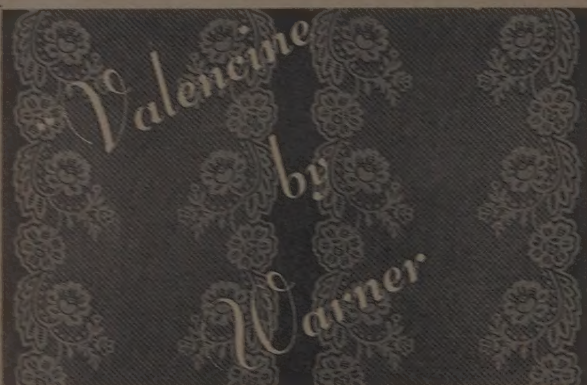
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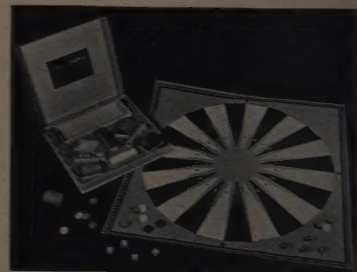
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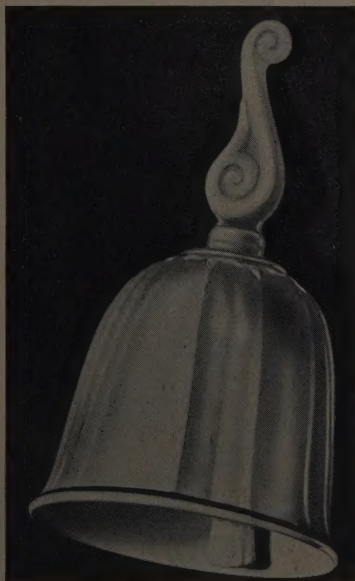
Any sailor will admit the exasperation of skidding shoes and every sort of sole has been produced as a remedy. Some kept one from sliding but left marks on decks; others lost their effectiveness in a short time.

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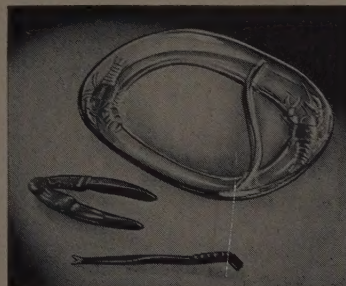


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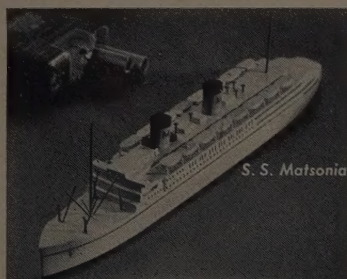


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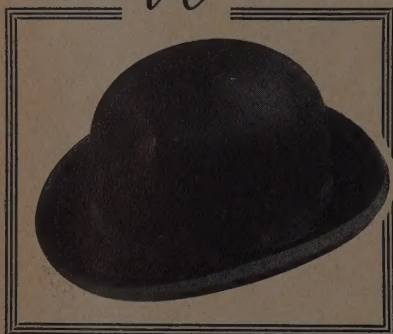
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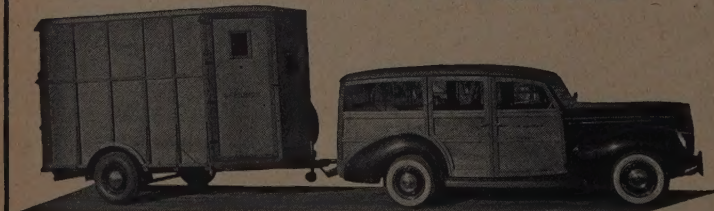
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A field day for the gray topper at Bay Head, New Jersey. This at the wedding of Miss Nancy Lee Strange, of South Orange, and John Harrison Gefaell. The bridegroom, who captained the 1940 Princeton baseball team, wanted a lighter touch than conventional black affords; so he, at the left, and his attendants wore Dobbs pearl grays. With him are D. Campbell Taggart Jr., Robert Gladwin Gefaell, Charles W. Halsey and Ralph Horton Jr. Photo: Standard News Picture Service.

Fall Fabrics

If you think of Fortuny only in terms of lovely soft brocade-like prints in formal Italian Renaissance designs, you will be surprised and enchanted to know that they now have equally beautiful materials in small conventional designs and lighter colors, mostly pastels in subtle shades. The truth is that many of the fabrics would be stunning made into clothing—we have in mind a silver stripe on natural raw silk. Even those with metal are washable, fifty inches wide, and prices start at only \$4.95 a yard.

For Beagling

Attention, beaglers, if you need new equipment this fall. Brooks Brothers have a special department devoted to your needs. They carry a complete

stock of regulation green hose, white gaiters, stocks and vests. Either tweed or chamois are recommended for the latter, and they will make your green gabardine coat to order.

Accessories include the traditional horn, double dog collar and couple for training and a new ash beagle crop and thong.

Tree Tone

With fall in the air, Harriet Hubbard Ayer has gone to the maple leaf for inspiration for her new lipstick, nail enamel and rouge. The red has a golden cast that gives a luminous tone to blonde or brunette, suggesting the soft warmth of autumn sunshine. Nice with your tweeds or equally striking with your sleekest black for town.



Correct equipment for beagling, a fine old sport whose popularity is increasing each season in this country. From Brooks Brothers, New York.